

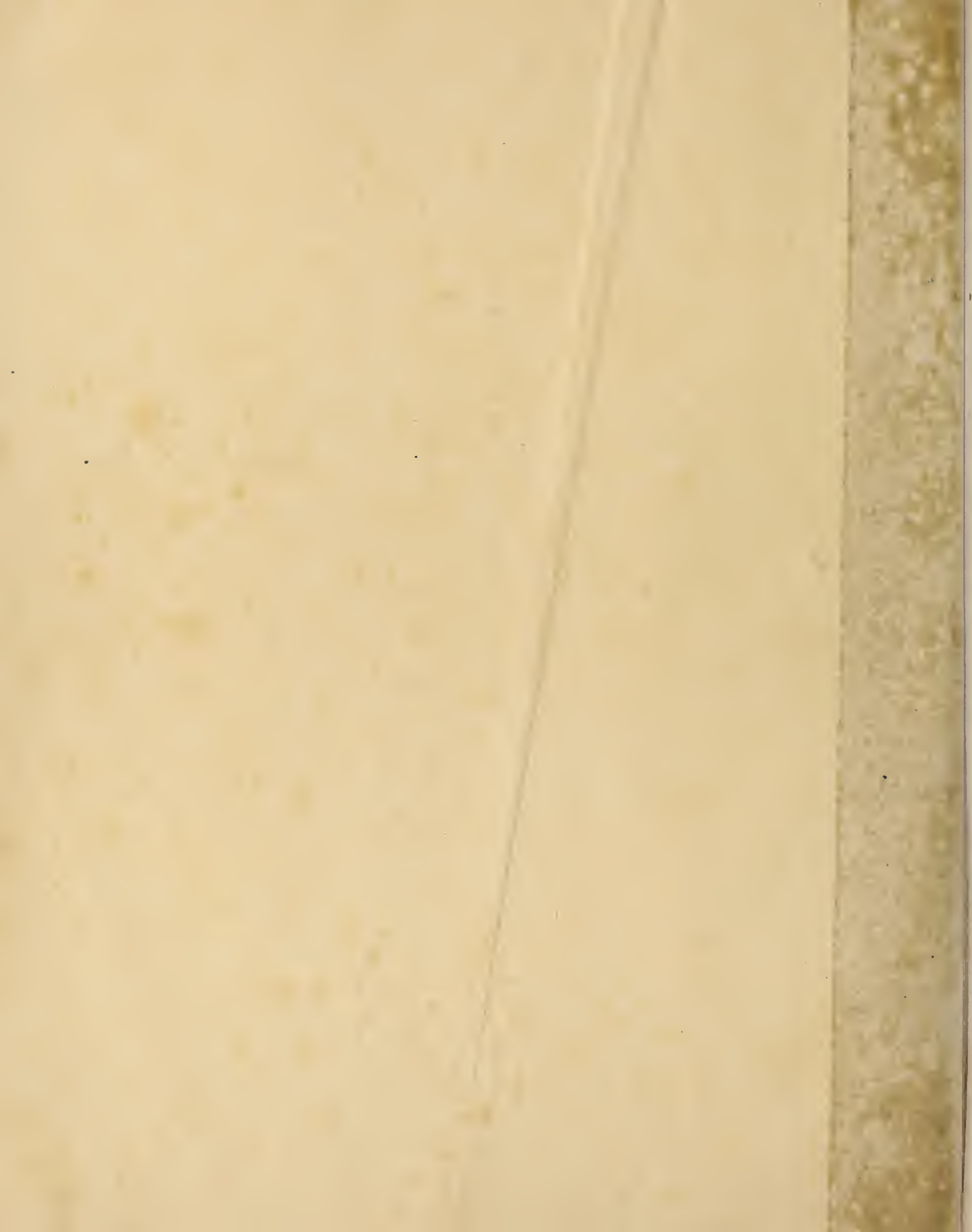
# STARS & FILMS of 1937




**SHIRLEY  
TEMPLE**











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*Gary Cooper*

# STARS & FILMS of 1937

Edited by

STEPHEN  
WATTS

DAILY EXPRESS PUBLICATIONS 1937

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## F O R E W O R D

I have edited this book in an identity I have not enjoyed for nearly ten years. As a film critic, I have to examine and assess more than 200 pictures a year. But a devouring interest in and enthusiasm for films are the foundations of the professional critic's equipment, and my attitude to-day is as firmly rooted in affection for the cinema as it was when I was an ordinary, keen filmgoer.

It was in that capacity I approached "Stars and Films of 1937." Whatever experience, information, and selective ability those years of close contact with the cinema and its people have given me, have been used to set before you in an attractive form as much news and as many ideas—in word and picture—relating to the motion picture of to-day as could be gathered from all possible sources.

The film world is so prolific of interesting topics, of new people and new achievements, that the task of keeping pace with the screen's march of time is not an easy one. The temptation is to be rushed off one's feet by the latest event.

I have tried, in editing this book, to resist that temptation ; to hold the balance firmly between the happening of the moment and the detached, critical view which must sooner or later be applied.

But there are certain values which do not shift. The film's purpose of entertainment remains the same, however progress may alter its course from time to time. Thus you will find, in the articles of this book and in the subjects of the pictorial features, topical interest combined with something more lasting.

My aim has been to give you as thorough an introduction to 1937 on the screen, in terms of pictures, players, and the trends of effort and ideas, as is consonant with known facts.

The views of experts like Goldwyn and Hitchcock, the personally written stories of stars like Gable, Crosby, Anna Neagle, a close friend's account of Shirley Temple, the success story of Darryl Zanuck, whose personality projects itself upon you through all his productions—these are not merely of anecdotal interest. They are the veins through which the life blood of the film world flows.

The cinema stands high to-day in interest and significance. As an industry it ranks in the first half dozen ; as an art it is the most virile and progressive of our time ; as an entertainment of the peoples of the world it has no rival. It is one of the crucibles in which the analysis of our times will be formed.

If this book interests and informs you about it, and, perhaps, widens the angle of your vision upon its many fascinating aspects, I shall be satisfied. And very proud.

STEPHEN WATTS.





### NORMA SHEARER

Triumph and tragedy brought Norma Shearer's name into the forefront of the news in 1936—her portrayal of Shakespeare's Juliet, and the tragic death of her husband, Irving Thalberg, the producer. With her beauty and talents at their peak, it is to be hoped that she will not be lost to the screen in 1937.



# The Task of Trying to Please You

BY

SAMUEL GOLDWYN

IF I could make pictures on the same basis that a book is published or a play is produced, it would be the ideal situation.

If a good book has a sale of 800,000, like "Gone With the Wind," it is a sensational best seller. If a play is shown before an audience of 2,000,000, like the stage production of "Dodsworth," it is an all-time record breaker.

But I must make my films to play to audiences of 100,000,000. It limits me a bit, you might agree.

• • •

What can I do, then, in general, but compromise? I try to bring the audiences half way in my pictures. And in each picture I strive to reach a little higher.

The producer has the difficult task of trying to tell a human true story that will be acceptable as entertainment for an 11-year-old girl, a 40-year-old matron, a 60-year-old grandmother. New York audiences of sophistication, farmers on Saturday night in an Iowa town, an audience in London and a small theatre *clientèle* in South Africa—no wonder we cannot completely satisfy each of these many audiences!

Why not make films for each of these groups instead of trying to reach a common denominator? I am asked this very often. The answer is a film like "The Informer." Here was a beautiful, adult motion picture that cost



MR. and MRS. SAMUEL GOLDWYN.

## Facts about Films

Approximately 215 million people go to cinemas every week.

About 80 per cent. of them go between 7.30 and 8.30 p.m.

Average admission price is 10d.

Capital invested in the film industry totals £530,000,000.

Average year's cost on production is £25,000,000.

Approximately £300,000 is paid in star salaries every week in Hollywood.

Films made in a year total about 2,000 million feet of film; 65 per cent. of this total is made in America, 30 per cent. in England.

considerable money to produce. The critics raved about it. But it hadn't the appeal to all audiences.

I must make the best pictures I can—and yet make them for the largest audience I can in order to justify my business existence. That is no easy task.

• • •

And we have not only English and American audiences to satisfy. Foreign countries have suddenly realized a great propaganda value in the films and resent the danger of the world's becoming completely Americanised through the Hollywood motion picture.

It isn't to Italy's liking to see the beautiful Venetian girls sporting Jean Harlow platinum bobs. Nor is it pleasant for them to see American films representing their nationals as villains or gangsters.

Sinclair Lewis's book "It Can't Happen Here" was shelved. It might offend nations governed by dictators. Mexico raged furiously against Hollywood cowboy pictures which always made the villain a Mexican. This had to be stopped and was.

Certain Balkan countries objected to their countrymen being portrayed as spies. This was immediately done away with. The Chinese Government has raised protests against the constant showing of the nationals as back country bandits with long drooping moustaches.

Hollywood watches this carefully.

It has got so lately that the only people who do not object to being ridiculed are the Americans. In fact, the only villain we dare show to-day is a white American, over 21 years of age, and with a completely fictitious name that no one, anywhere, can claim is his.

Time and again I have heard audiences bitterly criticising films for turning historical figures into "glamour boys" and "glamour girls." I, too, deplore this unhappy way of presenting history. But, again, history in itself may not be dramatically sound.

Our forefathers who made history were not thinking of us motion-picture producers at the time. If the heroine of a true historical event happened to have been ugly, I cannot portray her faithfully.

The audiences prefer to see Merle Oberon in the role instead of some homely actress, although the latter might be more authentic.

I am not trying to say that I know what the public wants. No producer can honestly say that. I do say, however, that after a score of years of experience I do know what the public has rejected. And I must follow that rule of audience rejection.

I grant that there are things wrong with the motion-picture industry. After all, it is still only 25 years old. When you consider that the stage has 3,000 years of experience and background on its side, then we have done pretty well in only a quarter of a century.



This section of the *Queen Mary* was reconstructed for the Goldwyn production of "Dodsworth." WALTER HUSTON and RUTH CHATTERTON are in the foreground.





### MERLE OBERON

Noticed by Korda in an Elstree restaurant, picked out by all filmgoers for her two minutes' work as Ann Boleyn in "The Private Life of Henry VIII," she is now under joint contract to Samuel Goldwyn in Hollywood and Korda in England. This lovely girl from Tasmania has become one of the most important girls in films in about three years, and is now in England for a 10 months' stay. She has developed a less exotic style of looks and has become one of Hollywood's leading hostesses. Her latest film is "I, Claudius," with Charles Laughton.

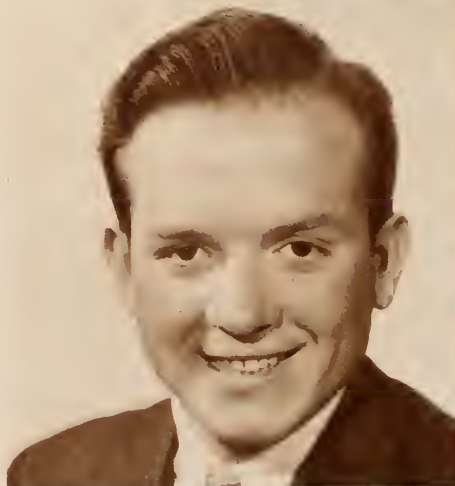




# Great Achievements



GEORGES PERINAL'S photography in "Rembrandt."



ERIC LINDEN'S sensitive study of adolescence in "Ah, Wilderness."



JOAN CRAWFORD'S demonstration of her real acting ability in "The Gorgeous Hussy" and MELVYN DOUGLAS' sympathetic performance in the same picture.



Left-hand circle. SAMUEL GOLDWYN'S production genius which gave us the fine performance of BONITA GRANVILLE (bottom left), in "These Three" and (left), of RUTH CHATTERTON, MARY ASTOR and WALTER HUSTON in "Dodsworth."



Above. GEORGE CUKOR'S direction of "Romeo and Juliet" and (right), the performances of NORMA SHEARER and LESLIE HOWARD.



Above. ROBERT STEVENSON'S direction of "Tudor Rose" and (below), NOVA PILBEAM'S performance in it.





# of the Year



The blending of sophistication and comedy by MARLENE DIETRICH and GARY COOPER in "Desire."



Above. ALEXANDER KORDA'S maintenance of his own high standard in "Rembrandt" and (right), CHARLES LAUGHTON'S performance as the star.



CAROLE LOMBARD'S deadly satire on foolish young women in "My Man Godfrey."



The versatility of SPENCER TRACY in "San Francisco" (left), and "Fury" (right): and his contribution (below), to the brilliant team work of "LIBELLED LADY" with WILLIAM POWELL, MYRNA LOY and JEAN HARLOW.







# The Men behind The Film of The Year

FRANK CAPRA



Centre. RISKIN and CAPRA at Work.

Right. GARY COOPER and JEAN ARTHUR were the stars of 1936's best film, "Mr Deeds Goes to Town."

Above. Remember the two old ladies to whom everybody else was "pixilated" in the court scene in "Mr. Deeds?" They are MARGARET SEDDON and MARGARET McWADE.

The majority—if not the unanimous—vote of any cross-section of filmgoers on the best film of 1936 would undoubtedly go to "Mr. Deeds Goes to Town."

Like the famous "It Happened One Night" the picture came from the Columbia studio's star team of director and writer, FRANK CAPRA and ROBERT RISKIN.

Beginning with "Platinum Blonde" starring Jean Harlow, these two brilliant young men have produced five "hit" pictures in a row. The two not so far mentioned were "Lady for a Day" and "Strictly Confidential."

Capra is a 39-year-old Sicilian whose family went to America when he was six. He started out to be an engineer and sold newspapers in the streets of Los Angeles to earn his fees. Riskin, speaking of their team-work, says, "Frank and I take the story, single out one big situation with its characters, and then decide on our line of attack. I never waste time on an adaptation. I write a script and then Frank and I go over it carefully and revise it. We have never taken more than five weeks on a script. Then I am finished with it. What Frank does with it is something else. He has a genius for spontaneous injections while shooting—I guess that is what is known as the Capra touch."

Their latest work is "Lost Horizon" with Ronald Colman.







### KATHARINE HEPBURN

In spite of difficulties in finding the right stories for her highly individual qualities, Katharine Hepburn has maintained her position among the topmost stars by sheer personal magnetism and acting ability. The lower picture is a scene from her latest film, "Quality Street," with Franchot Tone.





# The Real Shirley Temple

BY HER FRIEND

W. H. MOORING

SHIRLEY TEMPLE'S first "tap" lesson cost two shillings out of Mother's housekeeping money. She was under three.

Now Shirley's £500 a week salary, plus a share in picture profits is "tapping" Hollywood for her second million dollars. She has brought at least £1,000,000 to the film capital and is expected to double it before she's through as a child star.

Mrs. Temple draws nearly £100 a week for looking after Shirley and from "sideline" propositions. Not a penny of Shirley's money has been spent. It is all in Trust Fund till she's eighteen.

The Temple family—"Daddy George" is a bank manager and has a good stock dabbling sense—recently moved into a new £12,000 French-Provincial home in Brentwood. It has ten rooms and three acres of grounds.

The only entrance is through an electrically locked gate. You announce yourself over a dictaphone in the stone pillar and if they like your voice someone inside the house presses a button and the gate swings for ten seconds. Pedlars wait

Shirley dancing in her new film "Dimples"

14

Baby's Name *Shirley Jane Temple*

— was born at *9:00 P.M.* o'clock

on *April 23<sup>rd</sup>* 1929

Place *Santa Monica Hospital,*

Mother's Signature *Gertrude Temple*

Father's Signature *George Temple*

Doctor's Signature *Prof. Madsen M.D.*

Nurse's Signature \_\_\_\_\_







Shirley puts her heart into everything she does, including her favourite game, tennis.

till a car goes through, then "nip in" a second before the gate shuts again.

While workmen were fixing this gate Shirley played "mud pies" with their mortar. Tourists with megaphoned guides used to come along. One day a party spotted Shirley.

When Mother came on the scene Shirley exclaimed excitedly: "Made myself eleven dollars thirty cents." She'd been selling Temple mud pies as souvenirs, at anything from ten cents to a dollar apiece.

She doesn't know she's a millionaire and struggles to make a bit whenever she can. "The banking instinct" people tell Mr. Temple.

Shirley's bedroom is in pale blue and cream, matching her pyjamas. She has twin beds but no-one sleeps with her. Sometimes she uses one and another time the other. Adjoining is her own private bathroom with shower bath, needle bath



To her mother, Shirley is "Presh"

The baby wonder with BILL (Bojangles) ROBINSON, who taught her to dance.



This bungalow at the 20th Century-Fox Studios is Shirley's home in her working hours





and lots of mirrors.

Leading off is a large playroom fifteen feet by twenty where Shirley keeps hundreds of dolls and toys. Shelves let into the walls display 600 miniature models which she collects. One fan sends her five miniatures of things out of each film.

Scales in Shirley's bathroom show she weighs sixty-five pounds. She is forty-eight inches barefoot and has sixty-two curls which Mother puts into thirty-one bobby pins every night. She has grown nearly two inches in the last six months and put on three pounds in weight.

"Mommie," "Daddy," "Jack," and "Sonny" are Shirley's names for the family. Mother calls her "Presh," Daddy calls her Shirley, and what brothers Jack and George call her—"all depends."

She's just lost her sixth baby tooth and now has one and a half false teeth . . . just for the films. I've known her intimately for three years and only saw her "mad" once. That was when someone kissed her unawares.

She's not over excitable ; never acts "smart" and definitely respects parental discipline more than any other American child I've met.

She is terribly tender hearted but doesn't show her own fears and disappointments. On her birthday last April 23rd, she spent the afternoon with the little cripples in a Hollywood hospital. She sang and danced for them : laughed and played with them. She wept uncontrollably all the way home "because they were such poor pale little kiddies."



A chocolate bun is still a "goody" to her.



Shirley is still just a normal little girl for all her fame, and loves her dolls.

No more hospital visiting is now a rule.

She started French lessons in June and her tutor Paula Walling describes her as "a vocabulary wizard."

From February her fan mail has averaged 2,200 letters a week. H. G. Wells described her as "a phenomenal child." "Isn't it bad to be a fen-terrible child?" she asked her mother afterwards, with a worried pout.

She had never been away from the studio ill until October when a cold took her for four days out of "Stowaway." The film is Chinese and Shirley learned a lot of celestial gabble in a few lessons.

Her vocabulary is strictly juvenile, not naive and not cheeky, and although against her mother's heartfelt wish she has grasped the significance of being a great movie star, she is not spoiled.

She drives her own miniature motor car and because "Griff," her armed guard, is supposed never to let her out of his sight, she drives furiously to elude him.

She rides a bike and wonders why they won't let her try standing on the saddle. One fall might cost three fortunes, but she doesn't realise that.

She lives for fun, and in fun. She's a sweetheart, and as President Roosevelt once said "she's done more to relieve depression than the Government."



# Dressmaking for Garbo

BY

A D R I A N

(The famous fashion creator  
of Metro-Goldwyn-Mayer).

I feel safe in saying that some  
of the things I have created  
for Garbo to wear in  
"Camille" are my favourite  
designs of the year.

Perhaps a brief resume of each

GARBO and ROBERT TAYLOR in a scene  
from "Camille."





garment would give you a chance to form your own opinion as to which is the most outstanding. There is a fluffy creation of white tulle, liberally sprinkled with hand embroidered silver stars of varying sizes, supplying one never-to-be-forgotten thrill. Next, a simple, white organza with exquisite, but unobtrusive hand embroidery down the front, and a quaint little old-fashioned sash of black velvet. Strangely enough, it loses none of its glamour against the other glittering creation. Then there is an evening coat of silver bengaline that defies description. So heavy that it is almost impossible for one individual to lift it, the coat is heavily embroidered in real gold thread and sprinkled with brilliants and emeralds.

The uneven hemline is bordered with fifty-five yards of mink banding !

There are many more—a suit of pearl grey velvet



rivals the opera ensemble in fabulous design. This is embroidered in silver threads, its coat bordered by thirty-five yards of Russian sable ; gowns of black lace, of white organza, lace-trimmed of wool and silk and silver and gold.

If I have made you visualise Garbo in these brief descriptions—for to me each of them is Garbo, and I see her in my mind as I write—then I know I can consider these creations my best of the year.

•

The two pictures on this page show GARBO in scenes from "Camille," wearing clothes designed for her by Adrian, the author of this article.





### RONALD COLMAN

This is his 15th year of stardom and his position is as strong as ever. Indeed his mature charm has even strengthened his status as the perfect English gentleman on the screen. Here are two very different studies from his latest film "Lost Horizon."







#### ARRIVAL

ROSALIND RUSSELL stepped into a part intended for Myrna Loy in "Rendezvous" with William Powell and became a star. In "Craig's Wife" she has a straight dramatic part and below you see her with John Boles.



#### COME-BACK

MARY ASTOR, a silent star in her teens, made a sensational come-back recently in two films—"Dodsworth" and "And So They Were Married" (*above*), in which you see her with Melvyn Douglas.





# PETER

Stars come and go but above them all, alone and still a little mysterious, CHARLES SPENCER CHAPLIN, silver-haired, music hall comedian from South London, lives and works in his own way.

Time after time he has taken unknown girls—Edna Purviance, Gorgia Hale, Merna Kennedy and Virginia Cherrill are a few—and made them famous as his leading ladies.

Four years ago he met PAULETTE GODDARD at a party. She was a New York showgirl who had done a little picture work. Chaplin made her leading lady of his "Modern Times." The story is that they are secretly married, but nobody is certain.

To Charlie, she is "Peter" and he believes she has the makings of a great actress. For that reason he is now directing a film starring her in which he will not appear himself.

Here you see some studies of Paulette and Charlie in private life, and as they appeared in "Modern Times."





# My Favourite

BY  
MADELINE



BARBARA STANWYCK—because she is easily the most unspoiled and genuine woman in pictures.



GARY COOPER—because his off-screen personality is just as nice (if not nicer) than his screen personality.



RUSSELL LEWIS—because his enthusiasm and encouragement have made me surmount the initial agonising self discipline of learning to dance, and because he has made me realise that dancing is a part of acting.



GEORGES JOMIER—because he is France's most popular unofficial ambassador in Hollywood, and because of the delicious French dinners he occasionally cooks for me at my house



FRED ASTAIRE—because his sense of humour in real life is no less nimble than are his dancing feet.



ROBERT BENCHLEY (above)—because he is my favourite humorist and still can laugh at my jokes.



LEWIS MILESTONE (below)—because he is the most understanding and inspiring director I have ever worked for.



# Hollywood People

CARROLL



BERT ALLENBERG—because he combines those rare accomplishments of being both the best agent in Hollywood and the best ball-room dancer

"JOCK" WHITNEY (below)—because he is such a genuinely nice person that one can forget that he is a millionaire.



BOB RISKIN (above)—because I am such a sincere admirer of his screen writings and because I am secretly ever-hopeful of one day interpreting one of them.



MADELEINE  
CARROLL



MRS. KROSS (my masseuse)—because she can do more to soothe my troubled nerves with her capable hands than anyone else in the world.





MUNI as Pasteur (above),  
and in "The Good Earth"  
(extreme right).



## PAUL MUNI

One of last year's finest pictures, "The Story of Louis Pasteur," added another to the long list of brilliant character studies this serious-minded star from Austria has given to the screen.







### JESSIE MATTHEWS

Britain's brightest star of musical films, Jessie Matthews is one of the very few actresses outside Hollywood whose pictures are hailed all over the world. Overleaf you will find the story of her career told in pictures.



# The Success Story

1

LIFE began for Jessie Matthews one night in New York. Gertrude Lawrence fell ill, and Gertie's bad luck was Jessie's fortune. She deputised and was a star by the morning.

She was 19 then. At 15 she had made her first public appearance as a chorus girl in "The Music Box Revue" at the Palace Theatre, London, not far

1. "There Goes the Bride," the film that made her a star.
2. With IAN HUNTER in "The Man from Toronto."
3. She played a chorus girl in "Friday the Thirteenth."
4. Remember this outfit in "The Midshipmaid?"
5. Her most dramatic part up to that time was as Susie Deans in "The Good Companions," with JOHN GIELGUD.

2

3

4

9

Jessie exercises her dancing legs in her garden at Hampton and (right), spends a quiet evening by the fire with her husband, SONNIE HALE.



# of Jessie Matthews

from her native Soho, where she had been one of a family of 11 children.

From that memorable night on Broadway, she was a stage star but she became a film favourite only about four years ago in "There Goes the Bride." On these pages you see her film career traced in pictures.

6. She impersonated an old woman in "Evergreen," one of her greatest successes.
7. This scene is from "Waltzes from Vienna."
8. GRIFFITH JONES was her leading man in "First a Girl."
9. This dance was the feature of the spectacular climax of "It's Love Again."
10. A scene from "Head over Heels," during the making of which Jessie fell ill.



5



7



8



6



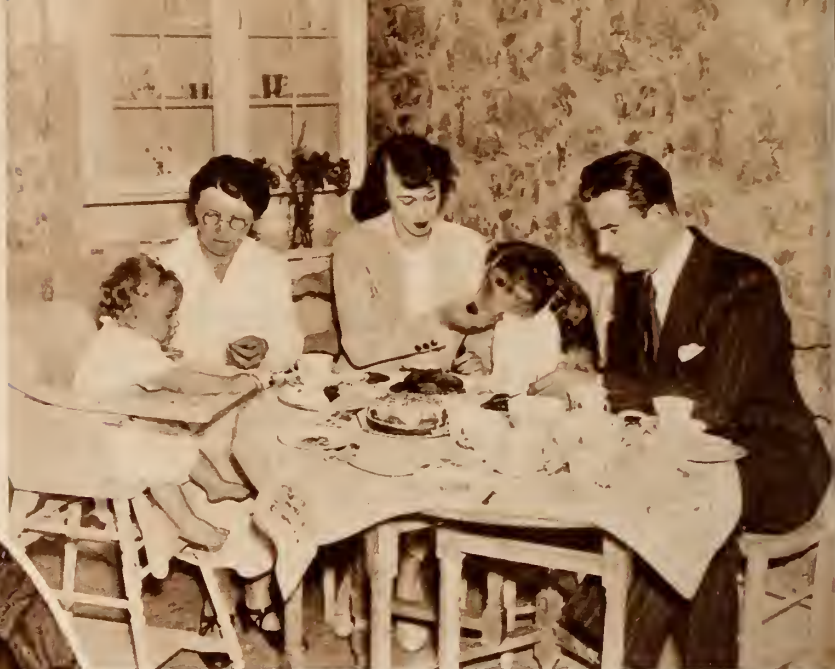
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Between "shots" on "Head Over Heels," Jessie had an improvised bed to rest on. Right—with VICTOR SAVILLE, the director, and ROBERT YOUNG during "It's Love Again."



Hollywood doesn't have all the star homes—here are some in London. JACK HULBERT and CICELY COURTNEIDGE have a house in Curzon street, Mayfair, and (right), you see HUGH SINCLAIR, his wife VALERIE TAYLOR and their baby at nursery tea in their Pont street flat.



BARRY MACKAY, one of our rising young leading men, is married to the stage star, NATALIE HALL. Here they are at home, and (left), ROBERT DONAT with his wife and two of their three children by their fireside in Golders Green.





### ANNA LEE

One of the loveliest girls in British films is Anna Lee. She is married to ROBERT STEVENSON the director, and they live in a picturesque house amid the wharfs of Southwark, across the Thames from St. Paul's. Left—Anna with her husband and ARTHUR SINCLAIR making "King Solomon's Mines" which Stevenson directed.





### JOHN LODER

Tall, handsome John Loder made his reputation first in Germany and Hollywood, but now he is one of the most sought-after male stars in Britain. He covers his manly face with whiskers for his part in "King Solomon's Mines" and below you see him with SYLVIA SIDNEY and Director ALFRED HITCHCOCK during the making of "Sabotage."







JOAN CRAWFORD



FRANCHOT TONE



# Clark Gable

says — —

THERE IS A LOT OF LUCK  
IN THIS ACTING GAME  
- - - and gives his own views  
on an Actor's Life

IF I hadn't eaten supper in a little café in Akron, Ohio, on a certain summer night, I'd probably be a doctor to-day—a country doctor at that.

I was seventeen years old at the time, and attending the University of Akron night school, in the pre-medical class. Day-times I was working as time-keeper in the rubber factory there.

On this particular night I was going to see a little stock company that had come to town, and, by chance, two of the actors came into the café while I was eating. One was the leading man, and the other was the villain.

They sat down at my table. And as I listened to their conversation, I suddenly knew that medicine wasn't the career for me. I would become an actor.



The years that have passed since that night have been filled with all the story-book hardships of an aspiring actor. Mine weren't fiction by a long way, but I wouldn't have missed them for anything. It's the same process nearly every actor goes through. It's part of the game.

Like every other actor, I'm often asked the old, old question: "How can I get started in the movies?" I wish I knew what to say. I wish I could give a definite idea of how to proceed with some assurance of success. But it's impossible.

For instance, luck is a big factor. You never know who will be "up" to-morrow—or "out."

In my own case, luck was a dominating element. If I hadn't met those actors that night in Ohio, if Lionel Barrymore hadn't seen me several years later on the stage in a play called "The Last Mile," and urged a screen test, and if there hadn't been a lot of other "ifs," my present career might have been much different. If you want to act, are willing to endure hard

CLARK GABLE had one of the greatest parts of his career opposite CLAUDETTE COLBERT in "It Happened One Night."







Above. CLARK GABLE'S coloured dresser gives him a final touch up before he goes before the camera. Below. With MAMO, the Haitian beauty, in "Mutiny on the Bounty."



knocks, disillusionment, bitter competition, then go ahead and more power to you!

Determination, plus talent, plus luck, and you'll reach the top.

The life of an actor, contrary to what most people think, is not easy. My days in the Oklahoma oil fields and surveying in the California timberlands were nothing compared to the strict requirements of studio schedules.

Generally we work seventy or seventy-five hours a week. Sometimes we work all night, —sometimes on Sunday in addition.

When we're not actually before the camera, there are interviews, consultations, script rehearsals, visitors to be greeted, publicity pictures, personal affairs, and many other duties. It may sound thrilling, but take it from me, it's work.

To keep one's balance and perspective, it's necessary to get away from it all at frequent intervals—at least for me. Not at popular resorts, but on hunting or fishing trips, as far

from civilization as I can get, and accompanied by only two or three close friends who will not "talk shop."

I have a log cabin in the mountains about fifty miles from Hollywood, where I spend many week-ends. You will find that most actors have hobbies of some sort. It's their safety valve.

One of the biggest fears a star has, I think, is that of becoming "typed." It nearly got me at first, when people began to label me as a "ladies' man." Then came roles in "Red Dust," "China Seas" and "Mutiny on the Bounty," and the jinx disappeared.

I have no illusions about myself or my abilities. I simply try to give each role my sincerest interpretation. I spend hours thinking about the character I'm going to portray. Figuring out his likes and dislikes, his mannerisms. I think of similar people I've met and known. When the film starts I mentally *am* that person. Before finishing, I'd like to crack open a few

(Continued on page 40)



Above. With MARION DAVIES. Below. With JOAN CRAWFORD.







### IDA LUPINO

Daughter of the English comedian, Stanley Lupino, and member of a theatrical family that goes back 300 years, Ida is an outstanding example of a British girl who has made good in Hollywood. With four years' experience in films behind her she is now only 20

of the myths surrounding the stars. It's time someone did.

First comes the money myth. Because an actor's salary happens to be in three figures a week, the public think he's rolling in riches. As a matter of fact, many a clerk will probably retire with a sounder bank account.

Stardom is generally short-lived, compared with other professions. During that time expenses are high. No matter what he buys, whether it be clothes or real estate, an actor has to pay more than anyone else—and for the same item.

There is the upkeep of a household. His manager's fees. Taxes. When it's all over, he's lucky if he's been able to save enough to tide him along through his old age.

A second myth is the easy life we're supposed to lead, which I've mentioned before. If

getting up in the morning at six o'clock and working straight through, with time out only for meals, until ten at night is an easy life, then I'm crazy.

Another myth is that of perpetual wild parties. I have yet to see a star go out socially while working on a production, with the exception of an occasional dinner. He may attend a dance on Saturday night—but not during the week. His health wouldn't permit it.

Acting, after all, is a business. True, it has more glamour and fascination than many other professions.

But, after all, an actor merely imitates what other men really do. Our work is humble, really. Sometimes it means giving to the world the story of real people—doctors, statesmen, lawyers, pioneers—their struggles and triumphs. Then it is an honour.

#### JEANETTE MACDONALD

One of the first singing stars and she is still one of the best. Her latest film is "Maytime" with Nelson Eddy.





# *With the Stars at Home*



One of the first things every Hollywood star does on coming to the front, is to buy or build a home somewhere in the beautiful countryside around Hollywood. In the domestic background each chooses there is reflected something of the star's own personality.

On this and the following pages you will see some of your favourite stars in their own home setting.

Above. CLAUDETTE COLBERT has reason to look pleased with her beautiful new house.

Left. The "outdoor man" tastes of GARY COOPER are noticeable even in his study.





SIMONE SIMON, the French girl who is regarded by many as the greatest star discovery since Garbo, finds peace by the lily pond in the garden of the house she has taken.



MARGARET SULLAVAN prefers the cottage style of home, with an old English flavour.





VICTOR McLAGLEN takes his ease in an atmosphere that is definitely masculine.



MADELEINE CARROLL seems to be expecting guests for cocktails in the Hollywood house she has rented.





Just to prove that FRED  
can look serious too.

A picture like this from  
"Swing Time" needs no  
description. It symbolizes  
all the grace and gaiety that  
have made FRED ASTAIRE  
and GINGER ROGERS the  
greatest dance team in the  
world.

*Right.* GINGER ROGERS  
sits by Director GEORGE  
STEVENS, and watches her  
famous partner play a solo  
scene for "Swing Time."







FRED ASTAIRE



GINGER ROGERS

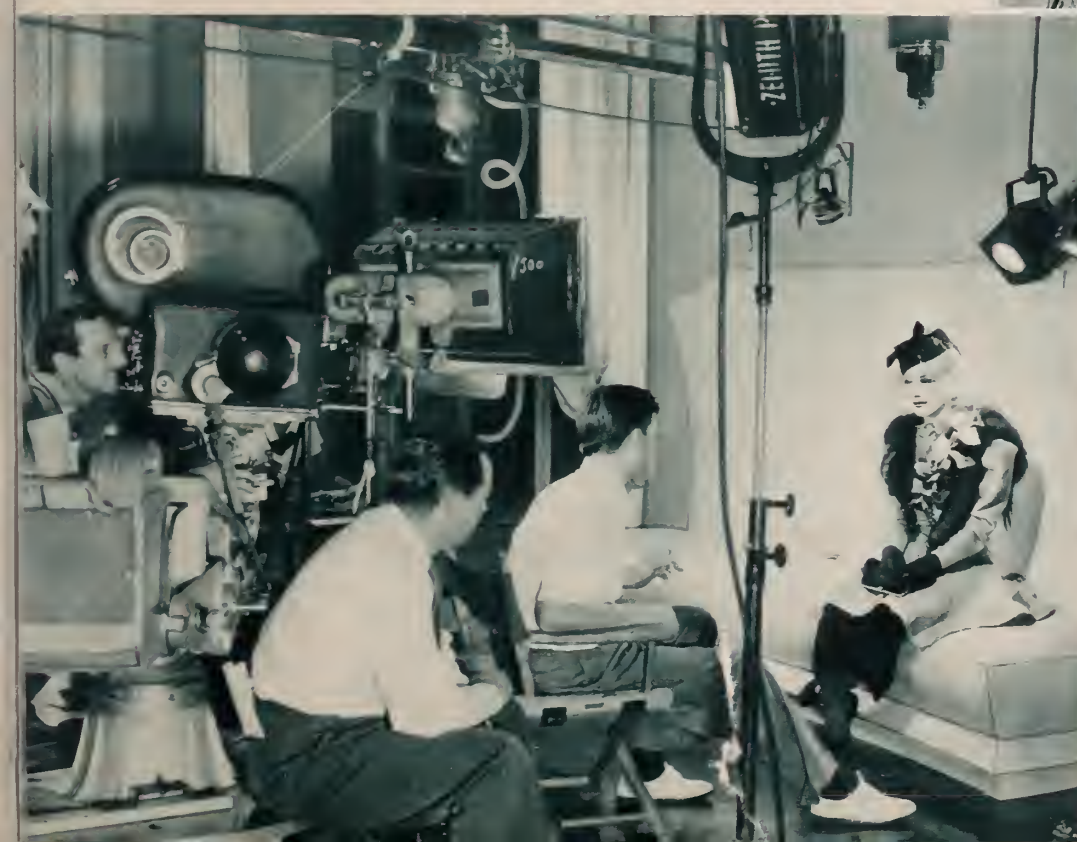




Whoever started these stories about FRED and GINGER not getting on well together should take a look at them here, chatting between scenes in the studio.

*Right.* GINGER uses a bicycle to get about the studio and save her feet for dancing. Those smart tailored pyjamas were designed by BERNARD NEWMAN whom you see with her. He designs all the clothes Ginger wears on the screen.

*Below.* Now it is GINGER'S turn to work alone. Here she is being directed in a "Swing Time" close-up.





Not so long ago DOUGLAS FAIRBANKS Senior overshadowed his son Junior in importance to film-goers, but now Senior is making rare screen appearances, while Junior, settled in London, is one of the most active of producer-actors.







### JOAN BENNETT

One of the many Hollywood actresses who visited England last year. But she was one of the few who did not make a picture here. It was a pure holiday trip and Joan soon hurried back to her writer husband, Gene Markey, and their baby.



# Mickey Mouse is an

. . . AND THIS IS HOW IT WORKS

THE best clues to Walt Disney, the creator of Mickey Mouse, are to be found in a large white building on the outskirts of Los Angeles. Mickey himself, his hand stretched out in welcome, is perched on top of an electric sign which announces that this is the Walt Disney studio.

Disney, a slender young man with eyes so dark brown in colour that they seem black, is amazed and a little confused by the success of his precocious offspring.

He does not know how the idea came to him. The trick of animating cartoons was not his invention and was not new when, in 1928, the motion picture industry was revolutionised by the introduction of sound.

Disney had made his share of the cartoons, with no outstanding distinction. Incidental music and sound effects had even been added to Mutt and Jeff, and other screen versions of the comic strips.

Early in 1928 Disney conceived the notion of having a mouse as a character. He was to have been named Mortimer Mouse, but Mickey was chosen instead, largely because it was shorter. He was to be merely one of a family of animals which already included

From DISNEY'S drawing board to this. The industry of making Micky Mouse and silly symphony cartoons has its headquarters in this fine building.

50





# Industry now — —

Oswald the Rabbit and some others.

In the late Spring, Disney hit upon the idea which was to bring success. He decided to synchronise Mickey's actions with music. This was wholly new.

Disney peddled his brain child among the large producers and finally found an independent backer in New York. The film was shown in a small theatre in September. In a few days it was playing to tremendous applause at the Roxy Theatre in New York.

• • •

It takes about eight weeks to make a Mickey film. The various stages in the process go on simultaneously, of course, and either a Mickey Mouse or a Silly Symphony is ready every few weeks.

The first stage is the story. Usually, but not always, Disney has the first germ of the idea.

The idea is presented at a story conference at which some twenty-five or thirty of the Disney staff are present. A rough plot is worked out and then the "gag-men" take a hand. They get Mickey into scrapes and out of them. They think up the novel touches which bring the laughs.

• • •

The next step is a series of drawings which set forth as in a comic strip, the principal episodes of the drama. In the old days of animated cartoons, prior to the talkies, these key drawings would immediately have been put in the hands of young artists called animators.

The movement in the finished film is obtained, of course, by minute changes in a series of pictures. From eight to ten thousand drawings are required for the average short film and each is made by hand. They are photographed singly.

Disney's idea that sound was not only to be added but that Mickey's movements were to be synchronised to music, complicated the process enormously.

The second stage at the Disney studios is the creation of the musical score. This is done after the story has been finished, but prior to the drawing of any detailed pictures.

Mickey, let us imagine, is to do a little dance to the phrase from Mendelssohn's "Spring Song." There are eleven beats to this phrase (taa-ta-ta-ta-tee-ta-ta-ta-taaa-ta-tee).



WALT DISNEY,  
young, full of energy  
and ideas, still en-  
joys every minute  
of his work.

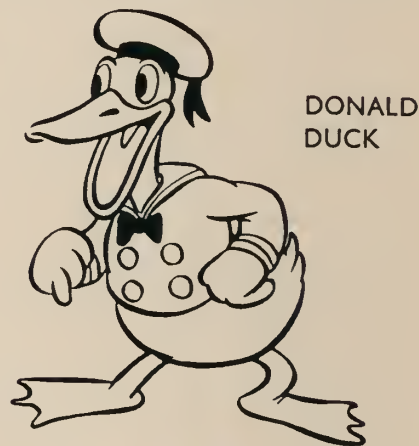
This means that Mickey can take eleven steps during the duration of the phrase and do a stunt or two besides.

That is, at the "tee" or the "taaa" or the "tee" he can, if the spirit moves, take time to pull the tail of



DISNEY and "the boys." This is a Story Conference with rough drawings of key incidents on the board, showing the first draft of a new cartoon.

## Three World-Famous Stars



DONALD  
DUCK



MINNIE  
MOUSE



PLUTO

Pluto, his dog, or annoy Minnie and Donald Duck, or spring to the back of Clarabell Cow. The beat of the music gives him a fraction of a second to do so.

A chief layout man, roughly similar to a director in a more conventional studio, takes the musical score and carefully works out the number of movements in each episode.

From the time Mickey enters the jungle, for instance, until he emerges just ahead of a ferocious lion, he performs a specific number of motions. Each one of these is a group of separate drawings.

The chief layout man makes each group correspond, exactly, to the number of beats in the musical score. He compiles a list of drawings, normally about nine thousand, and these are made by the animators.

• • •

Drawings are transferred to celluloid sheets so that backgrounds, which may remain the same in a hundred or more pictures, need not be drawn over and over. While the drawings are being made and photographed, the second division of the work is under way; the recording of the music and the sound effects.

The sound-proof room, where the sound is recorded, is the maddest of all the weird sub-divisions of the Disney studio. It is a large hall, rather similar in appearance to the average broadcasting studio. A small orchestra is seated in the left-hand corner.

Stretching almost the length of the room, at the right, is a long table with a conglomeration of instruments and four or five men standing in front of it. A microphone is in front of each of them and several are near the orchestra. These are the sound experts, and they can simulate any noise imaginable.

The photographic pictures of Mickey and the Silly Symphonies when the work of the Disney studio is completed, are on one film and the sound track is on another. Merging them is a simple operation, done in all the studios. A negative is then sent to the United Artists' distributing office, the required number of prints is made, so Mickey reaches your cinema.





### VIRGINIA BRUCE

Discovered by the great Ziegfeld but by her own efforts has become more than a mere beauty.

With her natural golden hair and exquisite colouring she is frequently called the most beautiful girl in Hollywood.

Here she is (*on the left*), with her daughter Susan Gilbert, whose father, the once great John Gilbert, died tragically last year.

## LORETTA YOUNG

The fragile beauty of Loretta Young is no illusion of the screen. She is as delicate as she is lovely, and her long absence from the screen last year was caused by overwork, but she is well again now, as you will see in "Living Dangerously."







RAYMOND MASSEY

Canadian by birth, and equally famous on the stage of London and New York, he made a great personal triumph in H. G. Wells' "Things to Come."

He is co-starred with Elisabeth Bergner in "Dreaming Lips."



JANET GAYNOR and DON AMECHE discuss their lines during "Ladies in Love."

# Stars In Their

If a film that takes two hours or more to show takes two months or less to make, there are obviously many moments in



GINGER ROGERS rests on her chair that isn't a chair—a reclining board—to save her dress from crushing.



FRANCHOT TONE makes the most of a few spare minutes by having a haircut, a manicure and making a telephone call, all at once.

FLORA ROBSON, director WILLIAM K. HOWARD and VIVIEN LEIGH, look on while JAMES WONG HOWE focusses his camera during "Fire Over England."





# Off-Moments

the studio which never reach the cinema. Here are a few glimpses into the studios between shots.



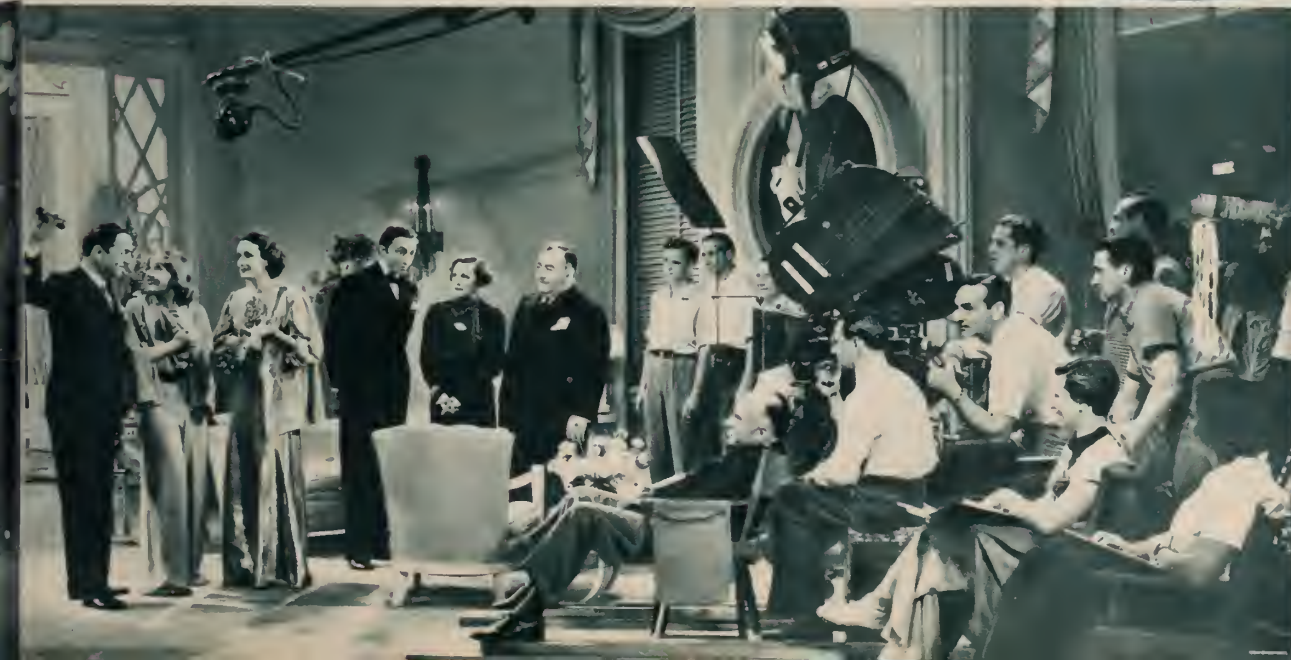
VIVIEN LEIGH takes time off during "Fire Over England" to chat with JOSEPH SCHENCK on a visit to Denham.



ANN SOTHERN passes the time by knitting.



ROBERT YOUNG combines lunch and a book.



The whole cast of "My Man Godfrey" relax for a moment. GREGORY LA CAVA, the director, from his armchair, looks at his lined up team, left to right, WILLIAM POWELL, CAROLE LOMBARD, GAIL PATRICK, MISCHA AUER, ALICE BRADY and EUGENE PALETTE.



# More "Shots"



JOAN BENNETT likes fancy rug making.

CONSTANCE BENNETT must have caught the tea habit in England. EDWARD H. GRIFFITHS directing her in "Ladies in Love," has a cup too



One of JEAN HARLOW'S hobbies is cutting out silhouette caricatures.



WARNER OLAND, in one of his famous Charlie Chan roles, has a glass of milk with THOMAS BECK, HELEN WOOD and ALAN DINEHART.





# Between Shots

MARY CARLISLE uses an off moment to repair her make-up.



LEWIS MILESTONE reads MADELEINE CARROLL'S fortune in her palm during "The General Died At Dawn."



The stars of "Girls' Dormitory," SIMONE SIMON, RUTH CHATTERTON and HERBERT MARSHALL, chat while waiting to be called to the camera.



KATHARINE HEPBURN has a cigarette with MARK SANDRICH, who directed her in "A Woman Rebels."



## JOEL McCREA

Typifies the best type of young American—tall, ruggedly handsome, athletic, intelligent. He is married to Frances Dee and they have two children.







### MARGOT GRAHAME

Margot had a considerable reputation in British films before she went to Hollywood, but it was her performance in "The Informer" that sent her right to the top. Now she is one of the busiest actresses.

When in Hollywood she likes to live on the Pacific, and on the right you see her in her beach home.







## JEAN ARTHUR

Her name is not new in films, but it has taken on a new meaning after pictures like "Mr. Deeds Goes to Town," "The Ex-Mrs. Bradford" and "If You Could Only Cook"—all in the last year.

Jean was a photographer's model in New York—and a brunette—when Hollywood snapped her up at the age of 15. For 9 years she was a popular *ingenue*, then she went back to New York, married, bleached her hair, went on the stage, and Hollywood discovered her all over again!

Above. The "Mr. Deeds" partnership of GARY COOPER and JEAN ARTHUR is resumed in "The Plainsman." Here Gary and Jean entertain a distinguished visitor to the studio—M. Albert Sarraut, former French Premier.

Left. Changing her hairdressing style Jean looks very different in "Adventure in Manhattan" with Joel McCrea.





JEAN ARTHUR



LESLIE HOWARD



## JEAN HARLOW

New stars may come up but Jean Harlow, ever improving as an actress, does not budge an inch from the position she won several years ago in "Hell's Angels." She has one of her greatest roles in "Libelled Lady" with William Powell, Myrna Loy, and Spencer Tracy.





DARRYL ZANUCK, who at 34 controls all the films produced in the great Twentieth Century Fox studios, is now by general acclaim the greatest producer in Hollywood.

Here he tells the romantic story of his life.

# *Pictures are my Passion*

by

DARRYL ZANUCK

MY father was running the Grand Hotel in Wahoo, Nebraska, when I was born in September, 1902.

I suppose I was not the type of boy mothers would point to as an example for their offspring. For I did not want to go to school or do any of the things which in Wahoo, then or now, pass for proper filial deportment.

When my parents took me on a visit to California I found a job at two shillings a day working in pictures. I was then six years old, and had to sneak away for my adventure as an actor.

My father soon found out what I was doing. He wasted no time in shipping me back to Nebraska, and my grandparents. That ended my career as an actor—and they saw to it that I returned to school.

But I managed to play truant often enough, roaming the woods, hunting and trapping animals. That, I suppose, is where I got my love of hunting—a passion that has taken me as far as Africa and Alaska on the trail of wild game.

Now that I am a parent myself I expect to be greatly concerned about the way my children

fare with their education, and shall emphasise the importance of obeying their teachers, but if there was one thing I dreaded in my boyhood it was the routine of the schoolroom.

So when trouble loomed over the border in Mexico, I sneaked away again to enlist. Although under age, I persuaded the recruiting officers that I was 18. Wahoo wasn't big enough to hold me after that and when the World War came I went along.

When the representative of my division on the American army newspaper, "The Stars and Stripes," got in the way of a bullet and was sent home, I was given the chance of his job. I had always wanted to write.

My work for the paper won for me a letter of commendation and I was so encouraged that when we were sent back to the States, I remained in New York in the fond hope of making my mark as a magazine writer.

I ground out story after story and carried them around from editor to editor. But the best result was a note from one editor to the effect that my work showed promise, but needed more finish. Finally, I decided to go home





Talent finding is the hardest task of a producer but Darryl Zanuck is confident that in SIMONE SIMON he has a new star. Here she is in her first two Hollywood films (above) "Girls' Dormitory," and (below) "Ladies in Love."

MADELINE CARROLL and TYRONE POWER in "Lloyds of London," Zanuck's latest large-scale production and, in his own opinion, his most ambitious



to my parents, now living in California. To my surprise sold an original story to the Fox Company. The cheque was for £100.

With that "fortune" I settled down to a literary life. I wrote a novel, "Habit," and handed over half of my precious nest-egg to a publisher for its publication. I sat back and waited for the sales, but when no royalties came, I put a copy of the book under my arm and went over to Fox and sold myself as a scenario writer. For a year I turned out almost a scenario a week.

Warner Brothers heard of my facility in grinding out plots and hired me at £30 a week to write for their biggest box-office star at the time—Rin-Tin-Tin.

After three years I walked into Jack Warner's office and announced a plan I had been turning over in my mind. I wanted to do more than write "dog operas"—I wanted my own production unit and a share of the profits.

Jack Warner has a great sense of humour but he also has a strong belief in the men he picks and the courage of his convictions.

He met my demands. Thereafter I was an associate producer, which meant that instead of working twelve hours a day I had the privilege

Hollywood's greatest loss of 1936 was IRVING THALBERG, acknowledged by everybody to be the greatest film-producing brain in the world. He died, aged 37, within a few weeks of finishing the picture which was the ambition of his life, "Romeo and Juliet," with his wife, Norma Shearer as Juliet.

With Thalberg gone, Darryl Zanuck succeeds to the title of Hollywood's producer No. 1.





One of Zanuck's first jobs was writing stories for the then great star—RIN-TIN-TIN, the wonder dog.

*Extreme Left.* Two of the stars who came to fame at Warners under the Zanuck regime—BETTE DAVIS and GEORGE ARLISS, together in "The Working Man."

of working as many as eighteen.

The high-light of my work at Warner Brothers, was the introduction of talking pictures. We had been working with the idea of introducing music and songs into our pictures, mostly short-reel subjects, when Warner asked me to make a longer musical picture, "The Jazz Singer," to star Al Jolson.

Then and there talking pictures were born. That was in 1928.

In 1931 I was made chief executive in charge of all Warner Brothers' productions.

I set out then to make a new type of picture. The screen, in acquiring the gift of speech, had taken on possibilities of life.

So I reached out to the front page of the newspapers for stories which would be timely and vital, which would reflect the contemporary problems in which the public was interested. So I began dramatising front page news with startling success. We made "Little Caesar," "The Public Enemy" and "Late Night Final," because the public was grabbing up its newspaper to follow the latest exploits of the new social menace of gangsters.

We made "Office Wife," and "Illicit," because they were life stories of girls of to-day.

We made "I am a Fugitive from a Chain Gang," because they presented a social condition which needed changing. We made screen history with those pictures.

For these stories we took a fresh crop of players and made them stars. Barbara Stanwyck, James Cagney, Bette Davis, Warren William, Joan Blondell and Ruby Keeler are a few.

Typical of Zanuck's work that carried him to the top as a producer was "I am a Fugitive from a Chain Gang," with PAUL MUNI.

start. In that first season we made a dozen pictures, including "The House of Rothschild," starring George Arliss and another Arliss picture, "The Last Gentleman."

The second year we made fewer pictures on a larger scale of individual production, and six pictures were turned out—"The Mighty Barnum," "Clive of India," "Folies Bergere," "Cardinal Richelieu," and "Les Miserables" and "Call of the Wild."

Returning from an Alaskan bear hunt to prepare for my next season's programme, I was informed of a new turn in the fortunes of 20th Century Pictures.

In New York, Joseph M. Schenck had made a deal whereby the company was united with Fox to form a new combine, 20th Century-Fox, with myself as vice president.

Under this arrangement I assumed complete charge of all productions at the huge Movietone City plant in Westwood Hills, California.

And there I am now making pictures—my work, my hobby and my passion—with time out only for my two hobbies—polo and hunting. It's a great life.







JOAN CRAWFORD and FRANCHOT TONE

Challengers for the title of Hollywood's happiest married couple, these two have many tastes in common, and one of them is badminton which they play—with grace and vigour apparently—in the backyard of their home in Brentwood Heights.



## MARGO

The little Mexican who sprang to fame in the Hecht-MacArthur picture, "Crime Without Passion," which was made in New York, was quickly lured to Hollywood. In the film version of "Winterset," the Broadway stage success, she plays her original part.







#### MIKI HOOD

Tall, beautiful London stage show girl, used to be called "the most photographed girl in the world." You have seen her striking face and figure advertising every commodity under the sun. But now Miki is a film actress under contract to Herbert Wilcox.

## CONRAD VEIDT

With a long list of film successes on the Continent, in Hollywood and in England, he is now one of the greatest assets to British films. He has bought a house in Hampstead, and settled down there with his young wife. He stars in "Dark Journey" produced by Victor Saville.







GRACIE FIELDS



MARLENE DIETRICH



# I Woke-up!

BY

ANNA NEAGLE

*From chorus girl to star—it is the oldest story in the film game and still the most romantic. For every girl who makes the arduous climb to the top there are a thousand who are wondering how it is done, how they can do it. To them particularly this article is addressed by a girl who in five short years has transformed herself from Marjorie Robertson, chorus girl, to Anna Neagle, film star, with a five figure salary and a world-wide public.*

ABOUT five years ago I went as a chorus girl to America in the show "Wake Up and Dream," in which Jack Buchanan played lead.

The title proved prophetic for it was in America that I began to wake up and dream of success. Before I went there I had no thought of getting



ANNA NEAGLE  
at her Elstree  
cottage home with  
her favourite cat.

out of the chorus. But in America all the girls were ambitious. They went regularly to dancing schools and were intent on making headway. They showed me the importance of enterprise and hard work.

I must have profited by that experience. Within

Admirers sent MISS NEAGLE this portrait of herself worked in silk, which HERBERT WILCOX is handing to her.

75





ANNA NEAGLE

Miss Neagle shares with Jessie Matthews the honour of being the only British star whose pictures, all made in England, command a world wide public.





Kay Stammers, the tennis player, who has taken to dress designing, fits ANNA NEAGLE with shorts for "The Three Maxims."

"Good Night Vienna" was a success and I found myself being launched on a new and exciting career in which I was being developed with infinite care by Mr. Wilcox through varied roles.

"Nell Gwyn" and "Peg of Old Drury" were costume films in which I began to find my feet as an actress. In "Limelight" I played the role of a chorus girl—a flash-back over my career—and while it was being made I really did re-live those days when I wondered if I would ever escape from the chorus.

Now come my latest "The Three Maxims" and "London Melody," both modern roles and both, to me, representing milestones on the rough road of achievement.

two years of my return I was no longer Marjorie Robertson, but Anna Neagle. I had left the chorus and made a hit not only on the stage but on the screen.

My first chance on my return came with miraculous suddenness. Jack Buchanan was looking for a leading lady for a new show, "Stand Up and Sing." I applied for the part—and got it! The dancing I learned in America helped.

On top of that came another surprise. Herbert Wilcox was making plans to star Jack Buchanan in a film called "Good Night Vienna," and was having difficulty in finding a suitable leading lady.

One day he arrived early at the theatre for an appointment with Mr. Buchanan, watched part of show while waiting and saw me for the first time. The next thing I knew was being offered the role of leading lady in the film.

ANNA NEAGLE in her latest film, "London Melody," with ROBERT DOUGLAS.





EDWARD G. ROBINSON with the leading lady of his first British picture, "Thunder in the City," RENE RAY, and the producer, ALEXANDER ESWAY, chatting at a first night.

CLARK GABLE and CAROLE LOMBARD—Hollywood buzzes with romantic rumours about these two—were going to the pictures together when the camera man caught them.



# Evenings with

"When day is done . . . . . " the stars find various ways of amusing themselves. Here are some of them finding relaxation in



NELSON EDDY likes a quiet evening at home playing the organ.



# The Stars

various ways—at home, at parties, and “going places” with the friends and escorts of their private lives.



When the “Big Broadcast of 1937” was finished the producer, LEWIS GENSLER (right), gave a party for the cast. His guests included: GEORGE BURNS (where's Gracie ?), JACK BENNY and BOB BURNS.

As might be expected now that they are engaged, GENE RAYMOND and JEANETTE MACDONALD are often seen out in the evenings together.



Another musically inclined star is CLAUDETTE COLBERT, but the gramophone is her favourite instrument.





# Two Evening Styles

LUISE RAINER chooses a simple, close-fitting white evening dress with a floral design.  
Below. JOAN CRAWFORD has adapted the polo style of coat for evening wear.  
It is in gold metal cloth.







OLIVIA de HAVILLAND

Nobody had heard of her when she was cast for the leading part in "A Midsummer Night's Dream." She was only 18. "Anthony Adverse" and "Captain Blood" are two of the films which have maintained her right to stardom.



### SOPHIE STEWART

This Scots girl was one of the actresses whom shrewd Alexander Korda saw on the London stage and put under contract to himself. She made a brilliant Celia to Elisabeth Bergner's Rosalind in "As You Like It."







#### LAURENCE OLIVIER

There is a great screen future for him if he can tear himself away from his actor-manager ambitions in the theatre. His Orlando in "As You Like It" (left) would, by itself, have made him a star.

# The Private Lives of



1928—In "Wolves" made at Elstree, Laughton's first appearance on the screen.

1933—As "Nero" in "The Sign of the Cross."



1932—Laughton in a scene from "The Devil and the Deep," his first Hollywood film, with TALLULAH BANKHEAD and GARY COOPER.

1934—As Captain Bligh in the famous "Mutiny on the Bounty."

1934—He played a tiny part in Paramount's all-star, "If I Had a Million," but was the hit of the picture.

1935—Laughton revealed himself as a great comedian in "Ruggles of Red Gap."





# Charles Laughton

CHARLES LAUGHTON, in four years, has made himself the greatest character actor on the screen. Son of a hotel-keeping family in Scarborough, he always wanted to be an actor, but for a time he worked as a cashier in Claridge's Hotel, taking dramatic classes in his spare time.

At 30—just seven years ago—he was one of the most popular actors on the London stage, with a long row of notable characterisations to his credit.

He made one or two English films, but it was not until Paramount induced him to go to Hollywood that his worldwide fame began. After "The Devil and the Deep" with Tallulah Bankhead and Gary Cooper, he was hailed as "the second Emil Jannings."

Then he came home and he and Alexander Korda staked everything on one picture—"The Private Life of Henry VIII." Laughton's gamble was that he accepted no salary but agreed to take a percentage of the profits. The success of the film was such that he is estimated to have made £30,000.

"Mutiny on the Bounty" and "Rembrandt" are only two of the hits he has made since then. His latest picture is "I, Claudius" with Merle Oberon.



CHARLES LAUGHTON

A happy study in his own "private life."

1936—He worked again with Alexander Korda for the first time since their great partnership in "Henry VIII," and again they made a great picture—"Rembrandt."

"Rembrandt" relaxes between shots to talk to FLORA ROBSON, visiting him from another set in her Queen Elizabeth costume for "Fire over England." On the right is Mrs. Charles Laughton (ELSA LANCHESTER), who also had a personal triumph in "Rembrandt."





### BASIL RATHBONE

Hollywood decreed that Basil Rathbone should become famous in villainous roles, but on the stage he used to play parts like Romeo. Last year he came home to England to make his first British picture, "Love from a Stranger" with Ann Harding. Here you see him in two of his greatest parts, "Tybalt" in "Romeo and Juliet" (right) and "Karenin" in "Anna Karenina," with GRETA GARBO.







#### ANITA LOUISE

"Too pretty to be an actress." That was Hollywood's opinion when Anita Louise began her screen career. But she soon proved she had more than beauty, and only 20 now, she has a real acting reputation after pictures like "Anthony Adverse."



How many people remember this face in the early talkie, "The King of Jazz"? He crooned then as one of Paul Whiteman's "Three Rhythm Boys." On the opposite page BING CROSBY tells of that incident in the romantic story of his quick rise to fame and fortune on the screen. Below you see Bing at work in the studio.





# *I said it with Music*

By BING CROSBY

I'VE made a lot of trips in my day but I'll never forget the day Al Rinker and I drove from Spokane to Los Angeles.

Spokane, in the State of Washington, is my home town. My father ran a pickle factory there and he had to sell plenty of pickles to keep seven young Crosbys in shoes. Right in the middle of that row of children, with three older and three younger, came Harry—that's me.

I had started, at 17, to try to be a lawyer. I had switched my ambitions to being a really great baseball player until I cut myself with an axe just below each knee while lumbering one summer. I had played the drums in a band,

formed by my pal Al Rinker and me, in which not one of the boys could read a note of music. We listened to gramophone records and then copied them by ear. Yet we had plenty of engagements, and at one tea garden where we played a local theatre manager offered me a trial. I took Al as my accompanist and we were busy all that season.

Then I had to decide. Back to college and law books—or not. I didn't want to go back. I checked up with one lawyer I knew and found he was averaging £6 a week. That settled it. I could make £8 a week singing.

And that brings me to that drive to Los Angeles. Al and I decided to try our luck there—and

The Crosby family in their garden. Mrs. Bing used to be DIXIE LEE. The eldest of the three boys is Gary. Dennis and Philip are twins.







Here is Bing in his latest film, "Pennies from Heaven."

my mother bought us the car. It must have been the grandmother of all cars. We had no headlights so we had to drive only in daylight.

Bumping and spluttering up the steep winding road from the San Fernando Valley to the hills at the back of Hollywood, the old car gave it all up. So we ignominiously made the last few miles on foot, and then caught a street car.

We went to stay with Al's sister and it was she who got us a job in a cafe band. I made £6 10s. a week. Then one day we went to an audition and were engaged—at £40 a week each—with Paul Whiteman and his Band.

We toured with Whiteman and if he hadn't gone back to Hollywood to make a film, "The King of Jazz" I might be with him now. When the film was made Al and I decided we liked California and pictures too much to leave. We found work with a dance band and stayed. Then I met Dixie Lee and getting her interested enough to marry me was the most serious job I ever tackled. It cured me of being a playboy, and spending every penny I made in having a good time. That really started me getting anywhere. That—and my elder brother, Everett, who took charge of my business affairs when I was making a lot of money and yet was broke, in debt, and hopelessly involved in contracts. It cost Everett £7,000 to get me out of my difficulties, so he was determined to make a real commercial success of me. He got me a 21 weeks' radio contract and fortunately I clicked right away. As soon as I was free I hurried back to Hollywood and married Dixie Lee. That was in 1930.

Still I was a long way from being a film star. I did radio, gramophone records, personal appearances, and a few short films for Mack Sennett. Then in 1932 came the turning point. Paramount decided to make a picture featuring radio stars. There were some obvious ones they had to have, like Kate Smith, Arthur Tracy, Burns

and Allen and the Boswell Sisters. Then they had a lot of argument over another less obvious one. A guy called Crosby. Some executive wanted him. Others said, "He's slipping."

But I'm a lucky guy and I got the job. The public seemed to like that picture and I signed a contract.

I'm an old Californian family man now, with three kids and a home out on Toluca Lake about 20 minutes from the studio. All my work is done in Hollywood. I play golf and I like horse racing and fishing. I've no money senses but Everett made a limited company out of me and things seem to go all right. I know I could retire now with plenty for the rest of my life. But who wants to do that? I like to sing. If I wasn't paid for it I'd do it anyway for my own amusement.

I'm happy and as long as Paramount—and you—want me I'll stick around.

He became a cowboy in "Rhythm on the Range" with FRANCES FARMER.







### CAROLE LOMBARD

This is only one of many aspects of one of the screen's most versatile actresses. She can drop her sophisticated glamour for character comedy roles, as she proved in "My Man Godfrey."

# Star Wear for Day-



ANNA NEAGLE (below) is in an almond green two-piece suit. The bodice and sleeves of the dress are in satin and the bolero and skirt of angora wool. The short coat is trimmed with brown fox and the shoulders are modishly padded.

Even in smart Hollywood, this mink coat of GINGER ROGERS' (above), is an envied possession. It is suitable for day wear or as an evening wrap.

Lucille Ball (centre), a starlet at Radio. Over a grey suit, with white and rust stripes, she wears a hip length cape, and sable scarf.



# — and Night

For informal evening wear, MIRIAM HOPKINS chooses a simple, graceful gown of printed chiffon. Girlish simplicity is charmingly captured by JANE WYATT (bottom left), in printed taffeta with velvet bows and organdie collar and cuffs. Graceful, too, but more sophisticated, is GINGER ROGERS' chiffon gown which grades from misty grey to deep brown.







In Jack Buchanan's "This'll Make You Whistle," MIKI HOOD (*left*), wears salmon pink net with silk spots, and a maroon velvet collar on her coatee, and BUNTY PAIN is in orange printed chiffon. *Right*—The girls slip out of the dresses to show Miki's lingerie of salmon pink with ecru lace, and Bunty's, which is pale blue.





# Clothes for the Country



The practical outfit worn by GINGER ROGERS at the top of this page consists of a grey wool suit, worn under a loose tweed swagger coat, with a wide check of white.

There is a Coronation motif in LOUISE LATIMER'S sports suit (centre), for the jacket is of red, white and blue check. The skirt is solid navy.

For the girl of 18—which is just what ANNE SHIRLEY (right) is—here is a useful coat of brown and white tweed, flecked with green and yellow.



## IRENE DUNNE

It did not require her fine performance in the 1936 edition of "Showboat" to prove the brilliance of Irene Dunne. She visited London for the premiere and then went back to make "Theodora Goes Wild" with Melvyn Douglas.





# Why I Make Melodramas

BY

ALFRED HITCHCOCK

## WHAT IS MELODRAMA ?

If I admit I prefer to make films that may be so classified I must first define it. Try to define it for yourself and see how difficult it is.

One man's drama is another man's melodrama.

In the Victorian theatre there were only two divisions of entertainment—the melodrama and the comedy. Then snobbery asserted itself. What you saw at Drury Lane was drama. At the Lyceum it was melodrama. The only difference was the price of the seat.

"Melodrama" came to be applied by sophisticates to the more naive type of play or story, in which every situation was overdrawn and every emotion underlined.

But still the definition is not universal. The "melodrama" of the West-end may be taken as drama in the Provinces. To some extent "melodrama" seems to be in the eye—and mind—of the beholder.

In real life, to be called "melodramatic" is to be criticised. The term suggests behaviour which is hysterical and exaggerated.

A woman may receive the news of her husband's death by throwing up her arms and screaming, or she may sit quite still and say nothing. The first is melodramatic. But it may well happen in real life. In the cinema a melodramatic film is one based on a series of sensational incidents. So melodrama, you must admit, has been and is the backbone and lifeblood of the cinema.

I use melodrama because I have a tremendous desire for understatement in film-making. Understatement in a dramatic situation powerful enough to be called melo-



"HITCH"—rotund, intellectual, connoisseur of wine and glass—is still in his thirties. He leapt to fame as the director of the first British talkie, "Blackmail," seven years ago. Here he is at work directing "Sabotage," with Sylvia Sydney.

dramatic is, I think, the way to achieve naturalism and realism, while keeping in mind the entertainment demands of the screen, the first of these being for colourful action.

Examine what was popular in the provincial theatre before films and you will see that the first essential was that the play had plenty of "meat." It is to that audience, multiplied many times, we must cater in films.

But—and it is a difficult "but"—the same audience has been taught to



MADELEINE CARROLL

Those who said Hitchcock was "finished" a year or two ago were proved far wrong when he gave us "The 39 Steps" with Madeleine Carroll (above) and Robert Donat.

expect the modern, naturalistic treatment of their "meaty" dramas. The screen has created the expectation of a degree of realism which was never asked of the theatre.

Now realism on the screen would be impossible. Actual life would be dull, in all but its more exceptional aspects, such as crime. Realism, faithfully represented, would be unreal, because there is in the minds of the cinema or theatre audience what I would call the "habit of drama." This habit causes the audience to prefer on the screen things that are outside their own, real-life experience.

So there is the problem—how to combine colour, action, naturalism, the semblance of reality, and situations which will be intriguingly unfamiliar to most of the audience. All these must be blended.

My own greatest desire is for realism. Therefore I employ what is called melodrama—but which might as well be called ultra-realism—for all my thinking has led me to the conclusion that that is the only road to screen realism that will still be entertainment.

Perhaps the strangest criticism I encounter is that I sometimes put wildly improbable things, grotesque unrealities, on the screen when actually the incident criticised is lifted bodily from real life. The reason is that the strange anomalies of real life, the inconsequences of human nature, appear unreal.

On the other hand, if they **are** real they may be too near the onlooker's experience and he does not go to the cinema to see his own troubles at closer range.

The man who understands the psychology of the public better than anybody else to-day is the editor of the successful, popular modern newspaper. He deals to a great extent in melodrama. The modern treatment of news, with its simple statement, which make the reader "live" the story, is brilliant in its analysis of the public mind.

If the film-makers understood the public as newspapers do they might hit the mark more often.



# A Glimpse of Family Life



Left. WALLACE BEERY and his five year old adopted daughter Carol Ann are constant companions. Here they are at a Hollywood birthday party.



Right. GEORGE BURNS and his wife and screen partner, Gracie Allen, have two adopted children, Sandra and Ronald, here seen with their devoted "father."

Here is one family picture in which baby doesn't appear. ROBERT YOUNG and his wife, who were schooldays sweethearts, have a small daughter.



One of Hollywood's 1936 marriages was between ALLAN JONES and IRENE HERVEY, who both work in M.G.M. pictures.



KATHARINE HEPBURN and little Marilyn French met in the way of business during "A Woman Rebels" in which the star is Marilyn's screen mother, but they became fast friends in private life too.







INCONSEQUENCE  
*Burns and Allen*

A-AH-AH-AOW!  
*Joe E. Brown*



INNOCENCE ABROAD  
*Sydney Howard*



ETERNALLY MORTIFIED  
*Jimmy Durante*

DIGNITY DOWN-AT-HEEL  
*W. C. Fields*



# Twelve Men and WHO MAKE

Beauty, adventure, romance, emotion—you find them all in the cinema. But still you want something more—laughter. Even to look at the faces on these pages probably makes





# One Woman

E YOU LAUGH

you smile, for each one of them represents fun of one sort or another on the screen. Long may they—and the other experts in their difficult art of comedy—continue to flourish.



SMART GUY  
*Chico Marx*



"NAH THEN  
*Gordon Harker*



WISECRACKERS  
*Wheeler and Woolsey*



BLUNDERERS  
*Laurel and Hardy*



SPEECHLESS  
*Harpo Marx*

## WALLACE BEERY

He started by training elephants, then impersonating old ladies in slapstick comedies. He found fame in partnership with age and youth—Marie Dressler and Jackie Cooper. Now, a star by himself, his ugly face is one of the best-loved on the screen.







ANN HARDING

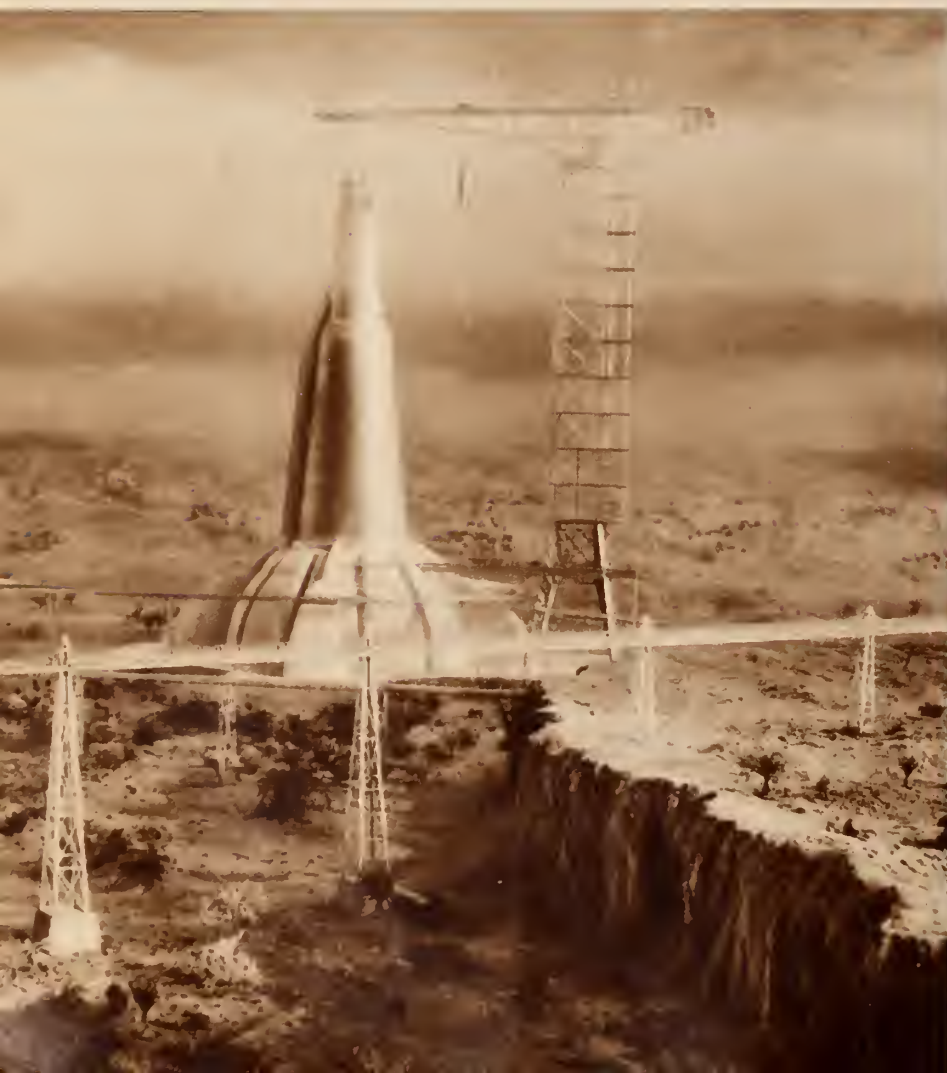
Classically beautiful, soft voiced, intelligent, she rose to the top in "Holiday" six years ago, and has stayed there ever since. She came to England last year to make "Love From a Stranger" for Max Schach.



# *The Man who can Work Miracles*

NED MANN is the world's greatest expert in screen trickery. He made Douglas Fairbanks' "Magic Carpet" fly in "The Thief of Baghdad." He destroyed the world in "Deluge," built the world of the future in "Things to Come," and made incredible things happen before your eyes in "The Man who Could Work Miracles."

Here you see Mann himself, in his workshop at Denham, and (left) the model of the "Space Gun" he built for the Korda-Wells film.







#### ELEANOR POWELL

Star in a night—that was the night "Broadway Melody of 1936" was shown. She can dance like Astaire, sing and act—and she looks like this. "Broadway Melody of 1937" and "Born To Dance" will consolidate her triumphant arrival in films.



## ROBERT TAYLOR

Undoubtedly the quickest male climber to "fan fame" since Clark Gable, is this young man, only 26 and two years ago an unknown medical student. A Metro-Goldwyn scout saw him in a college show and he was brought to the studio's coaching school. His name was changed from Arlington Brugh to the simpler Robert Taylor and he was "tried out" in films like "Times Square Lady" before being launched as a star in "Broadway Melody of 1936."

His immediate success was such that he was quickly teamed with stars like Joan Crawford and—honour of honours—Garbo in her latest film "Camille."

Above. In "His Brother's Wife" his co-star was BARBARA STANWYCK. They have been constant companions ever since.

Top right. With JOAN CRAWFORD in "The Gorgeous Hussy."

Right. His first big hit was in "Broadway Melody of 1936," with ELEANOR POWELL.

Bottom right. TAYLOR and VIRGINIA BRUCE in a scene from "Times Square Lady."







ROBERT TAYLOR



SYLVIA SIDNEY



# The Film Parade

## of

## 1937

It is the aim of the section of the book which starts here and continues for some 80 pages to present a pictorial review of the most interesting and important of 1937 films.

The allocation of films into one year or another is peculiarly difficult in Britain, where many months may elapse between the London West-end showing and the arrival of the picture in the cinemas of the country as a whole.

Thus a film to be released generally in mid-1937, when it will be a "new" film to the mass of the British public, may have been seen in the West-end in late 1936.

I have tried to cater for both publics in this "Film Parade of 1937." Fully three-quarters of the films dealt with belong wholly to 1937. But others, which must be included in any survey that is at all comprehensive—such as "Romeo and Juliet," "Rembrandt" and "Sabotage"—though seen recently in London will be generally released this year.

The Editor.

GARBO  
and  
ROBERT TAYLOR







## “Camille”

A new GRETA GARBO picture is always an event, but this time the gap between her screen appearances has been longer than usual, owing to her long holiday in her native Sweden. “Camille”—it is the famous play “La Dame Aux Camellias”—is her first film since “Anna Karenina.” Added interest is lent by the presence in the hero’s part of ROBERT TAYLOR, who has risen to fame and wide popularity in a year. Here are some scenes from the film.—M.G.M.

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# "The Plainsman"



Many famous names are connected with this film. Cecil B. de Mille, the screen's veteran director of great spectacles, has the wide open spaces of the West as his setting, and two brilliant stars (*circle*) leading his cast. GARY COOPER rose to new heights in the past year and JEAN ARTHUR, teamed with him in "Mr. Deeds Goes to Town," shot to the top of the roll of favourite actresses. Supporting them are (*below*) JAMES ELLISON and HELEN BURGESS.

—Paramount





## *"Quality Street"*

Sir J. M. Barrie's famous play comes to the screen as the latest vehicle for the highly individual art of KATHARINE HEPBURN. The hero is FRANCHOT TONE (*centre left*), and there is certainty of a lot of amusement in the presence of ERIC BLORE (*below*), famous for his butler characterisations, particularly in the Fred Astaire films.—Radio.







## *"Head over Heels"*

This is the new JESSIE MATTHEWS film which was held up by the star's four months' illness. For the first time Jessie is directed by her husband, Sonnie Hale, and she has a newcomer to the screen as her leading man in LOUIS BORELL (top left), handsome Dutch actor from the stage. Also in the cast is WHITNEY BOURNE (left), beautiful American girl whom you will remember in the Hecht-MacArthur success, "Crime Without Passion."

—Gaumont British.







## “Lost Horizon”

The combination of a James Hilton novel, directed by Frank Capra, and RONALD COLMAN as the star, promises great things for this picture. Tibet is the setting, and obviously Colman is continuing his policy of preferring colourful roles to the man-about-town parts he used to play. A new girl, JANE WYATT (above and below) is the heroine, and MARGO and JOHN HOWARD (bottom right) are in the cast.—Columbia.

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## *“Maid of Salem”*

It was in a CLAUDETTE COLBERT film that FRED McMURRAY first caught the eye of public and producers, and now he and the popular French-born star are together again as a romantic team. “Maid of Salem” is set in the unusual period of the early days of the Puritan settlers in America.—Paramount





## “Love from a Stranger”

When ANN HARDING came over to make a film in England, she had difficulty in finding a story, until she saw Frank Vosper's "psychological thriller" on the London stage. In the screen version BASIL RATHBONE (centre), plays her strange husband, and BINNIE HALE and JEAN CADELL (bottom), have supporting roles.—Capitol.







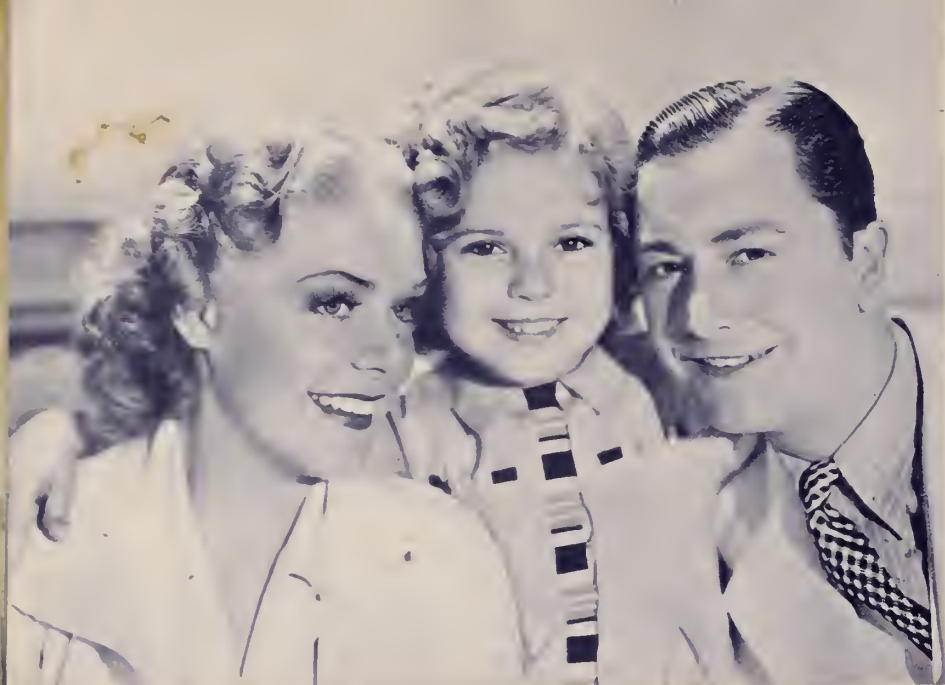
## "Beloved Enemy"

MERLE OBERON'S subjects and her leading men are chosen for her nowadays with great care by her producer, Sam Goldwyn. In this, her first film since "These Three," she plays a girl caught in the Irish troubles, and a genuine Irishman, BRIAN AHERNE, is the hero. *Bottom left*—you see her with the young man with whom her name has been romantically linked in private life, DAVID NIVEN.

—United Artists.



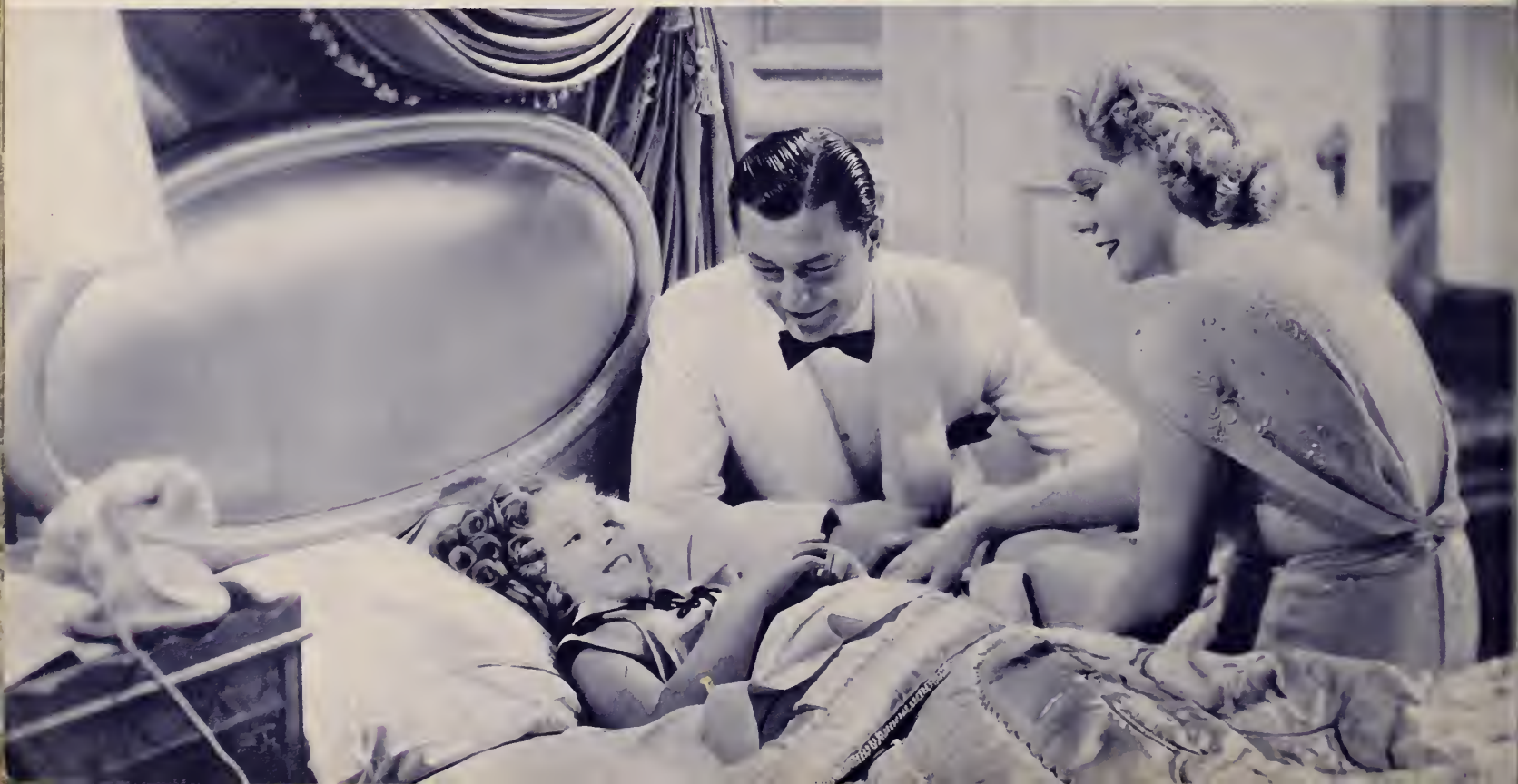




## “*Stowaway*”

Those who said SHIRLEY TEMPLE would be a “one-film prodigy” have been proved bad prophets, for the baby wonder continues to be the world’s most popular film star. In her latest screen adventure she has new colleagues, in the persons of ALICE FAYE and ROBERT YOUNG.

—20th Century-Fox.







## *"On the Avenue"*

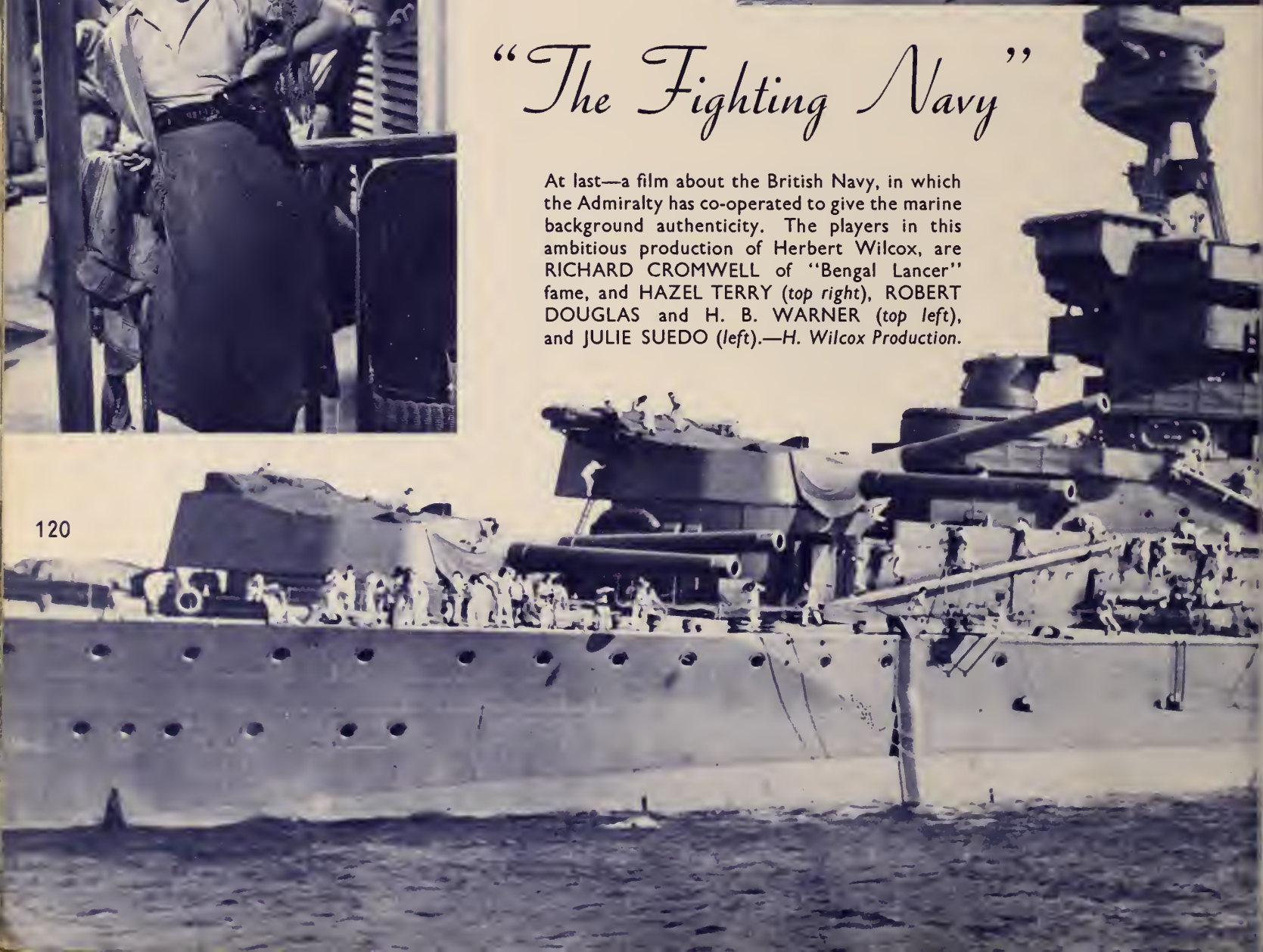
On another page MADELEINE CARROLL mentions her recent dancing lessons—and this is the film that made them necessary. She makes her first breakaway from dramatic parts in this Irving Berlin musical, with DICK POWELL. In the bridal scene Madeleine is accompanied by GEORGE BARBIER.—20th Century-Fox.





## *"The Fighting Navy"*

At last—a film about the British Navy, in which the Admiralty has co-operated to give the marine background authenticity. The players in this ambitious production of Herbert Wilcox, are RICHARD CROMWELL of "Bengal Lancer" fame, and HAZEL TERRY (top right), ROBERT DOUGLAS and H. B. WARNER (top left), and JULIE SUEDO (left).—H. Wilcox Production.





# "Theodora Goes Wild"

Every really first-class actress is versatile, and IRENE DUNNE has already proved her range with films like "Roberta," and "Magnificent Obsession." Now she is to be seen in yet another mood—straight comedy. Her partner is MELVYN DOUGLAS, the fine actor who left the screen for two years, and made a brilliant come-back in "She Married Her Boss," last year.—*Columbia.*





## “Interlude”

The most important thing that will send you to see this film—the present title may not be final—cannot be captured in word or photograph—GRACE MOORE'S voice. But the prima donna has shown herself to be an excellent actress, with a pleasant sense of comedy, and a real screen personality. Here she is in some scenes with CARY GRANT (left), and ALINE McMAHON (below). The bottom picture is a dancing spectacle from the film.—Columbia.







#### GRACE MOORE

This charming woman, whose smile radiates happiness as definitely as her beautiful voice, made the cinema opera-conscious with one film, and showed that a famous singer could also be an attractive actress. She leads a busy life between Hollywood and the concert halls and opera houses of America and Europe. She is happily married to a Spanish actor, Valentin Parera.

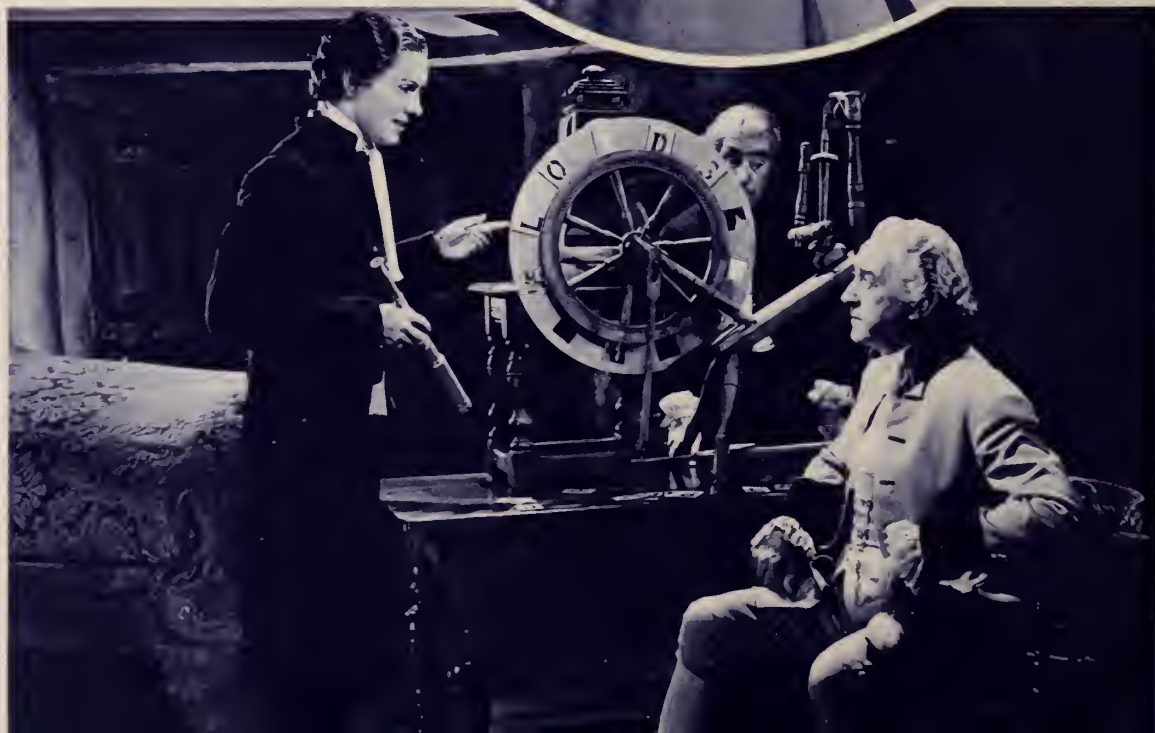




## "Lloyds of London"

The critics hail the genius of Darryl Zanuck, in weaving out of the fascinating story of the rise of the famous insurance organisation, a picture full of human interest and drama. And at the same time it is said that in **TYRONE POWER** (below), who plays the hero, Hollywood has another Robert Taylor. **MADELEINE CARROLL** (circle), is the heroine.

—20th Century-Fox.





# "The Good Earth"

Pearl Buck's famous novel of Chinese life, appealed so much to the late Irving Thalberg, that in spite of the obvious difficulties he decided to film it. He cast PAUL MUNI and LUISE RAINER in the main parts, but the production was incomplete when he died so tragically. It is one of the costliest films ever made at the Metro-Goldwyn studio, where such lavish films as, "Mutiny on the Bounty," "The Great Ziegfeld" were produced.

—M.G.M.







## “*Banjo on My Knee*”

Advance reports are enthusiastic about this Twentieth Century-Fox production. The stars are BARBARA STANWYCK and JOEL McCREA (above), and in these pictures you will notice the amusingly gawky figure of BUDDY EBSSEN, the eccentric dancer of “Broadway Melody of 1936” and “Born to Dance”—20th Century-Fox.







*"History is made  
at Night"*

Two of Hollywood's cleverest writers, Gene Towne and Graham Baker, wrote the original story of this picture, which is one of Walter Wanger's first of 1937. That romantic Frenchman, CHARLES BOYER, seems to be going humorous this time and is seen (left), sharing a secret joke with JEAN ARTHUR. You will notice two familiar faces in the lower pictures—LEO CARILLO and IVAN LEBEDEFF.—United Artists.





JOAN CRAWFORD and CLARK GABLE

These two form one of the most popular romantic partnerships the screen has ever known. Wisely, Metro-Goldwyn do not cast them together too often, but whenever they have joined forces in the last few years—as in “Chained” and “Dancing Lady”—a hit has been the result. Now they are paired again in “Love on the Run.”—M.G.M.



# "Love on the Run"

Here is one you won't want to miss—a high-speed romantic comedy with CLARK GABLE, JOAN CRAWFORD and FRANCHOT TONE. Joan is a runaway heiress and the two men are rival newspaper men to whom she is more than just a good story. Though Joan is Mrs. Tone in private life, Franchot has to play second fiddle to Gable for the purposes of this tale.—M.G.M.





# “Sensation”

JOHN LODGE (right), the handsome young American lawyer whom Josef von Sternberg cast as Dietrich's leading man in "The Scarlet Empress," is now one of the most firmly established of Elstree's stars, following his success in "Ourselves Alone." This time he plays a Fleet-street crime reporter. The feminine side of the cast is represented by JOAN MARION, MARGARET VYNER and DIANA CHURCHILL.—*British International.*





# "King Solomon's Mines"



This is one of the biggest productions ever tackled by Gaumont-British. The stars are many—PAUL ROBESON (left), CEDRIC HARDWICKE and ANNA LEE (bottom), JOHN LODER and ROLAND YOUNG (bottom left). The task of directing was entrusted to Robert Stevenson, the young man responsible for Nova Pilbeam's recent success, "Tudor Rose."—Gaumont-British.





## "Winterset"

This sombrely beautiful and moving play by Maxwell Anderson, famous American playwright, was not only bought for the screen by Radio, but its leading players on the stage went to Hollywood to play their original parts. Principal of them is MARGO the Mexican actress, and BURGESS MEREDITH (right), a young man for whom a great screen future is predicted.—Radio.





## *"After the Thin Man"*

The title tells practically all you need know about this one. The picture on the left shows you that the brilliant team of the brilliant film, "The Thin Man," is together again—not merely MYRNA LOY and WILLIAM POWELL, but the dog Asta they take for those amusing walks. A new touch is indicated by the chorus girls in the lower picture.—M.G.M.



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## *"Dreaming Lips"*

The film which, more than any other, drew attention in English-speaking countries to BERGNER, was the German version of this story. Now, after making "Escape Me Never," "Catharine the Great" and "As You Like It" in Britain, Bergner has remade this classic in English for Max Schach, with RAYMOND MASSEY and ROMNEY BRENT (left). —Capitol.







ELISABETH BERGNER

This great Continental actress came to England about four years ago, where only those who had seen her abroad or in German films, knew of her talents. Now her name is world famous. She is married to Dr. Paul Czinner, who directs all her films and has a home in Hampstead.





## “London Melody”

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The first ANNA NEAGLE film of 1937, is a distinct change from her famous historical characters of Nell Gwyn and Peg Woffington. This clever and popular British star has here an original and modern story of life in London, which will follow up “Limelight” and “The Three Maxims,” in carrying her still farther into filmgoer’s affections. The men in the film are TULLIO CARMINATI (bottom right), & ROBERT DOUGLAS (bottom left).  
—H. Wilcox Production.







## “*Maytime*”

Since JEANETTE MACDONALD found her perfect singing partner in fair-haired, virile NELSON EDDY, when they made “Naughty Marietta,” the public has demanded more and more of this tuneful team. This successor to “Rose Marie” will be their first 1937 offering, and this time you will find them in period costume.—M.G.M.







## *"The Girl in A Million"*

Here is another effort by Darryl Zanuck to launch a new star—this time one whose name is already widely known outside the film world. She is SONJA HENIE, the most famous girl skating expert in the world. In her debut as a film star she skates, of course, but will also be seen as an actress—with the romantic DON AMECHE as her leading man.—20th Century-Fox.







## *"Fire over England"*

Nobody is likely to argue with you if you name FLORA ROBSON as one of the really great actresses of our time. She has been seen comparatively little on the screen so far, though her performance in "Catherine the Great," was memorable. Now, under the production banner of Erich Pommer at Denham, she has played Queen Elizabeth in A. E. W. Mason's story. In the lower picture are LESLIE BANKS and MORTON SELTEN.

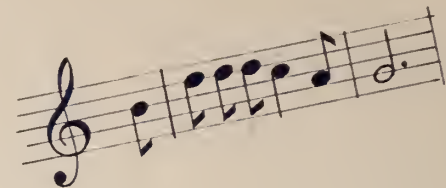
—London Films.







“Popeye”



# The Sailor

Second only to Mickey Mouse as a popular favourite in cartoons, the muscular little sailorman with the rat-trap jaw and the raucous voice commands an enormous public for his screen adventures. He is the creation of Max Fleischer, and has recently been put into colour for the first time.—*Paramount.*







WILLIAM POWELL





LUISE RAINER



The inimitable and ever-popular JACK BUCHANAN took a novel line with this latest musical comedy built round his own and ELSIE RANDOLPH'S personalities. He toured with it in the provinces, on the stage, then filmed it, and then put it on the West-end stage for the usual success and long run he always enjoys. The ingenue part is played by his new protégée JEAN GILLIE (below and right).—Herbert Wilcox Prods.



*"This'll make you  
Whistle"*

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# *"A Day at The Races"*

Those gloriously mad MARX BROTHERS take a long time to concoct each of their extravaganzas in inspired lunacy. Nearly a year elapsed between their making "A Night at the Opera" and this one. From these pictures you will gather that though the setting and the jokes may be new the weird trio—Groucho, with his absurd moustache and lightning wisecrack, Chico with his Italian-accented speech and eccentric piano playing, and Harpo, mute in his curly wig, but eloquent on his harp—remain as ever.—M.G.M.





# "Captains Courageous"

Together for the first time in this exciting story of Rudyard Kipling's, SPENCER TRACY and FREDDIE BARTHOLOMEW make an interesting team. Freddie, rapidly developing from a child wonder into a manly young fellow with real acting ability, could find no finer partner than Tracy, undoubtedly one of the screen's greatest and most natural actors. It is a story of fishing life.—M.G.M.





## "Champagne Waltz"



The old idea that all opera singers are plump and plain has been given some sharp knocks lately, as famous singers have come to the screen revealing beauty and charm as well as glorious voices. Perhaps the loveliest of all the divas is GLADYS SWARTHOUT who made her screen debut last year with a big operatic reputation behind her. More than music lovers will flock to this one for the hero is FRED McMURRAY, one of the most popular of the new generation of male stars. The dancers (bottom right) are VELOZ & YOLANDA—Paramount





## *"Craig's Wife"*

ROSALIND RUSSELL came to fame by stepping into a part intended for Myrna Loy, and she has had a hard fight ever since to shake off comparisons. Her greatest acting chance comes in this strong story of a "managing wife," directed by Hollywood's only woman director, Dorothy Arzner. The husband is played by JOHN BOLES. In the bottom picture are DOROTHY WILSON and ROBERT ALLEN.—Columbia.





“A Star  
is  
Born”



Two favourites who have survived the trial of the years and kept a place in the affections of audiences are JANET GAYNOR and FREDRIC MARCH. Now David Selznick, one of the most enterprising of the younger producers, has teamed them in this story of life among the film folk. In support they have that most reliable of actors ADOLPHE MENJOU (*below*), and those two amusing players LIONEL STANDER and ANDY DEVINE (*left*).  
—Selznick International.







## *"You only Live Once"*

Two of the stars of "The Trail of the Lonesome Pine"—the most successful colour film made last year—are re-united. SYLVIA SIDNEY and HENRY FONDA (top right), both of whom have recently been to England to appear in British films, are two of the screen's most popular young people to-day. Both of them are under contract to Walter Wanger.—United Artists.







*“Pennies  
from Heaven”*

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BING CROSBY always denies that he is an actor, but nowadays, when there is so much competition among crooners, he manages to hold his place as a favourite personality. Maybe it's because there still isn't a crooner like him—but more probably because of his natural talent for acting. This time he has with him EDITH FELLOWS (*top right*), and the famous hot-trumpeter LOUIS ARMSTRONG.—Columbia.



# "Strangers on Honeymoon"



An actress from Hollywood who has settled in England. An English actor better known in America. That describes the stars of this new English picture, for CONSTANCE CUMMINGS and HUGH SINCLAIR play the leading roles. Sinclair was Bergner's leading man in "Escape me Never" on stage and screen, and has been in demand for films ever since. They are seen (above), with JACK ARNOLD and TUCKER MAGUIRE and below, SINCLAIR in very different make-up—Gaumont British

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# *"The Girl from Paris"*



The diminutive prima donna, LILY PONS, who made such a promising screen debut in "I Dream Too Much," comes back shortly in this picture. The hero is GENE RAYMOND and the comedy is supplied by JACK OAKIE (right). Songs and love interest will be the responsibility of Miss Pons, whose top notes are a great experience in themselves.—Radio.



# *"Take My Tip"*



After a long absence, during which his film work has been done off the screen, JACK HULBERT returns, bringing anticipations stirred by memories of the bright entertainment of pictures like "Jack Ahoy." There is a big public waiting eagerly for more of the long-legged, long-chinned comedian. He is supported by HAROLD HUTH (*above*) and H. F. MALTBY (*below*).—Gaumont British.







## “Gold Diggers of 1937”

The goodwill of that title must be worth a fortune in itself. What memories it brings of one of the best shows among the early talkies and some very good successors. Some of the most popular of Warner Bros. star team are in the cast, headed by JOAN BLONDELL and DICK POWELL, now a married couple in private life.



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# "Harmony Parade"

No famous star names are blazoned in the cast of this new musical, but it has had a great reception in America. In these scenes you will see DIXIE DUNBAR and TONY MARTIN (left and below), ARLINE JUDGE and STEWART ERWIN (bottom left), and those clever harmony and singing comedians, the FOUR YACHT CLUB BOYS (bottom right).—20th Century-Fox.





Stories of pioneering have given the screen some of its finest pictures, and here is a subject on these epic lines—the building of the first trans-Canadian railway, through the Rockies. The cast—headed by RICHARD ARLEN, BARBARA GREENE, LILLI PALMER and BARRY MACKAY—spent many weeks in Canada filming on the spot for various scenes.—Gaumont British.



## *“The Great Barrier”*







## *"White Hunter"*



This was to have been Simone Simon's next picture, but a last minute change was made and another Darryl Zanuck protégée of 1936, JUNE LANG, went into the principal feminine part, opposite WARNER BAXTER (below). Miss Lang was formerly known as June Vlasek, and had her first big part not long ago in "The Road to Glory," in which she made a very good impression. Above WILFRED LAWSON and GAIL PATRICK.—20th Century-Fox.



# “Wings of the Morning”

This is the first Technicolour film to be made in England. It is the first production of Robert T. Kane and the new company he has started at Denham. He brought the lovely French actress ANNABELLA (left)—most popular star of her country—and HENRY FONDA (bottom left) from Hollywood to play in it. The story is about horse racing, and one of the most important scenes centres round the Derby. Below you see LESLIE BANKS with Annabella, and (bottom) the star masquerading as a boy. —*New World.*







## *"Ladies in Love"*

The fashion for "multi-star" films on the "Libelled Lady" lines has spread to other studios. This one has four stars too—but all feminine. They are LORETTA YOUNG, JANET GAYNOR, CONSTANCE BENNETT and the new sensation, SIMONE SIMON. The men in the story are played by PAUL LUKAS, DON AMECHE and (top left) ALAN MOWBRAY.—20th Century-Fox





# "The Dominant Sex"

Michael Egan's play about the domestic adventures of a typical young couple, had a long run on the London stage, and now it has been filmed at Elstree. DIANA CHURCHILL (right, and below), who played the wife, on the stage, does so on the screen too. The husband is the Hollywood actor, PHILLIPS HOLMES (below). BILLY MILTON and ROMNEY BRENT are seen in the lower pictures.—

Associated British.







## *"God's Country and the Woman"*

This is the picture scheduled for Bette Davis before her dispute with the studio led them into the British law courts. The principal part is now taken by BEVERLY ROBERTS, the girl who made such a promising start in big parts with her performances in "The Singing Kid," with Al Jolson, and "China Clipper." GEORGE BRENT is the hero.

—Warner Brothers







## *"The Plough and the Stars"*

After the Ovation "The Informer" received, it is not unnatural that Radio should have given John Ford another Irish story to direct. The subject this time is Sean O'Casey's deservedly famous play of Dublin life, and the period is again the Irish "Troubles." The stars are BARBARA STANWYCK and PRESTON FOSTER, but several Irish players are in the cast—notably BARRY FITZGERALD (*circle*), and Erin O'Brien Moore.

—Radio.







## “O.H.M.S.”

For the first time in film history, the whole-hearted co-operation of the War Office was given to a British film company for the making of this picture which is based on Army life. The principals are WALLACE FORD, who, though a Hollywood star, was born and brought up in England, and JOHN MILLS (*right, below*), whose study of a Cockney private in Robert Donat's stage play “Red Night,” revealed new talents in this versatile young actor. ANNA LEE is the girl.—Gaumont British.

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# "Dishonour Bright"



TOM WALLS announced originally that he was going to get right away from his familiar style in his new film, but you will be pleased, no doubt, to see that he appears to be his popular self in these scenes at least. The story is once again by the writing member of the old Aldwych farce team, Ben Travers. The girls in the piece are BETTY STOCKFELD (*below*) and DIANA CHURCHILL (*left*), with EUGENE PALLETTE. The cabaret singer is JENI LE GON.—*Capitol*.







## “Pagliacci”

RICHARD TAUBER'S voice has made him a film star as well as a stage and concert idol all over Europe, and here he tackles one of the great operatic roles for the first time on the screen. The German director, Karl Grune, made this picture, and in support of Tauber, as the clown with the breaking heart, are his wife, DIANA NAPIER (*above*), STEFFI DUNA, and ESMOND KNIGHT (*below*).—Capitol.







Here are some glimpses of popular comedians in new British films. Left, EDWARD EVERETT HORTON in "The Man in the Mirror," FLANAGAN & ALLEN in "Underneath the Arches," and (bottom left) GORDON HARKER in "Beauty and the Barge." Below are SYDNEY HOWARD in "Splinters in the Air," and ARTHUR RISCOE, with ARTHUR ("Street Singer") TRACY and MARGARET LOCKWOOD in British National's "Interval for Romance."







## “Hearts in Reunion”

One of the best pieces of film showmanship in recent times was the swift action of Darryl Zanuck in bringing the famous DIONNE QUINTUPLETS to the screen in “The Country Doctor.” This is the sequel, in which the babies appear as they are now—and as you see above. JEAN HERSHOLT (right) is again the doctor, and others who re-appear are DOROTHY PETERSON and SLIM SUMMERVILLE (right). Two new and very attractive faces in this second edition are those of ROCHELLE HUDSON & HELEN VINSON (below)  
20th Century-Fox.







## “Three Men on a Horse”

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New comedies of real brilliance do not crop up every day, and when this one arrived on the stages of London and New York, it was an immediate and riotous success. The Broadway run was one of the longest ever. In the film version FRANK McHUGH has the part of the little man, with a flair for spotting winners, and JOAN BLONDELL (left) plays the gangster's girl friend. Two familiar faces of screen funny men are to be seen too—ALLEN JENKINS and EDGAR KENNEDY—

Warner Bros.







## *"Talk of the Devil"*



Carol Reed, the rising young British director, had the original idea for this, and two stars were brought over from Hollywood to play in it. They are SALLY EILERS and RICARDO CORTEZ (*left*). The story is built round the idea of a man who uses—and abuses—his gift for imitating perfectly the voices of other people. Reed directed it, and in the supporting cast are PAUL GRAETZ (*top and bottom*) and BASIL SYDNEY (*middle*).

—B. & D.





## “Aren’t Men Beasts?”

The comic propensities of ROBERTSON HARE (*top right and above*), so often the shocked and mild butt of Lynn and Walls pranks, have a chance to assert themselves fully now, for the little, bald fellow with the “refined” voice is here a star in his own right. In the film adaptation of his current stage success he has pleasant and popular colleagues in pretty JUNE CLYDE and BILLY MILTON (*top and right*).

—Associated British.







## "Under the Red Robe"

Ever since Robert T. Kane saw this stirring costume drama in the theatre as a boy, he has wanted to produce it. Now, with his own film company operating at Denham, he has his chance and he has seized it. The central character is played by CONRAD VEIDT (right). The impressive figure with the beard (above) is that fine actor RAYMOND MASSEY in his make-up as Cardinal Richelieu, and top right is the heroine ANNABELLA.—New World.





# "Mad Holiday"

Two clever stars we see too rarely these days are ELISSA LANDI and EDMUND LOWE, but now Metro have brought them together in what promises to be one of those slick, high-pressure comedies this studio does so well. Miss Landi has been badly served by her parts recently, and an opportunity to show what her admirers know she can do is overdue. Below are the comedians of the story, TED HEALY and EDGAR KENNEDY.

—M.G.M.







CLAUDETTE COLBERT





ROBERT DONAT



# "Knight without Armour"

No picture in recent years has so much advance publicity to live up to as this Alexander Korda production. But with two such stars as MARLENE DIETRICH, making her first British film, and ROBERT DONAT, returning to the screen after many months of illness, its quality seems assured. The director is the Belgian JACQUES FEYDER, and the story, by James Hilton, is of adventure in revolutionary Russia.

*London Films.*





# "Romeo and Juliet"

For the London West-end filmgoer, this was one of the most beautiful and memorable films of 1936. For the majority of cinema audiences who have to await "general release" dates, it will undoubtedly be one of the great moments of 1937. The late Irving Thalberg, with George Cukor as director, brought Shakespeare's immortal love story to the screen with the maximum beauty and clarity. NORMA SHEARER and LESLIE HOWARD are the lovers. C. AUBREY SMITH and EDNA MAY OLIVER are in the bottom picture.

—M.G.M., March Release.







## "Green Pastures"

The most discussed film for years is this picturisation of Marc Connelly's play, dealing with the negro conception of God and the creation. It is simple, reverent, gravely humorous, and so obviously sincere in its childlike treatment of sacred things that objection to it must be automatically disarmed for all thinking people. "De Lawd" is played with moving piety by REX INGRAM. From the point of view of moral purpose it must be the "best" film ever made.  
—Warner Bros., Summer Release.





## "Rembrandt"

CHARLES LAUGHTON deserts the spine-chilling parts that brought him screen fame to play in this biography of the Dutch Old Master. The story depicts the painter in success and adversity, from his prime to his old-age in poverty, and makes a portrait that is engrossing. ELSA LANCHESTER (left) plays the servant girl whom Rembrandt loves, and in the lower picture is GERTRUDE LAWRENCE.—London Films, April Release.







## *"The Charge of The Light Brigade"*

Here is a title familiar to everybody from schooldays, and used now for the first film starring dashing young ERROL FLYNN, since his overnight success in "Captain Blood." Once again he has OLIVIA DE HAVILLAND as the girl. Another young and handsome British actor, PATRIC KNOWLES (top right), makes his first Hollywood appearance in the picture.—Warners, October Release.





## “Sabotage”

Alfred Hitchcock returns decisively to his best form as a super-craftsman of the cinema and a maker of intelligent as well as wildly exciting thrillers. SYLVIA SIDNEY, in a British film for the first time, is the heroine, and the villain is brilliantly played by the Continental actor, OSCAR HOMOLKA (right), while JOHN LODER (above), is the detective hero. (bottom right), DESMOND TESTER.

—Gaumont-British February Release.







## *“Libelled Lady”*

What a team—and what team work ! This bright little story about a newspaper editor, his girl friend, a rich girl who sues the paper for libel, and a man employed to keep her quiet, assumes the proportions of one of the years' best films through the superlative playing of the four famous stars—WILLIAM POWELL, MYRNA LOY (*above*), JEAN HARLOW and SPENCER TRACY (*top left*),

—M.G.M., April Release







## *"Come and Get it"*

Edna Ferber wrote this story about a man who sacrificed the woman he loved for his career, and then lived to regret it when he met her daughter. Samuel Goldwyn has made a dramatic and impressive film of it, with EDWARD ARNOLD (*above*) as the man, and FRANCES FARMER, a newcomer who is obviously a new star, in the dual role of mother and daughter. JOEL MCCREA (*bottom right*) plays the young man.—United Artists, May Release.

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## “Born to Dance”

ELEANOR POWELL (left), the girl with the happy smile and the fast-tapping feet, follows her sensational debut in “Broadway Melody of 1936,” with another fine performance in this musical extravaganza on spectacular lines. JAMES STEWART shows musical comedy talents as well as his known acting ability and charm, and others (below) are BUDDY EBSER, SID SILVERS, and FRANCES LANGFORD.

—M.G.M., Autumn Release.

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## “His Lordship”

GEORGE ARLISS plays two very different parts here—a pompous politician and his roving brother. The wanderer returns from the East in time to impersonate his brother for just long enough to avert a diplomatic blunder, and in this half of his arduous performance, the star is in the drily witty and entertaining mood his admirers know so well. The girl is RENEE RAY.

—Gaumont-British, February Release.





## "Go West, Young Man"

MAE WEST'S latest picture has had a greater success so far than any of hers for some time, perhaps because this time she has used a popular stage play as the vehicle for her personality. She plays a famous film actress who spends a few days in a country town and sweeps rustic RANDOLPH SCOTT (bottom left) off his feet. The other two admirers below are WARREN WILLIAM (right) and LYLE TALBOT (left).—Paramount, May Release.







## “Dodsworth”

Sinclair Lewis's best-selling novel about the retired American business man and his wife who went to Europe to see life and saw their own vastly changed, makes a great film. **WALTER HUSTON** (left) is dynamic and convincing as Dodsworth and **RUTH CHATTERTON** (left) gives one of the best performances of her career as his emotional wife. **MARY ASTOR** (below) contributes a beautiful and sympathetic study of the “other woman.”—United Artists, February Release.





# "The Great Ziegfeld"

Here is three hours of first-class entertainment, containing a strong story of a man's life, with its successes and failures, and also all the material of a great spectacular musical. Both are brilliantly done and together they make a terrific show. WILLIAM POWELL plays the famous impresario and LUISE RAINER and MYRNA LOY (as Billie Burke) are the two Mrs. Ziegfelds. (Left) HARRIET HOCTOR.—M.G.M., March Release.







## *"Cain and Mabel"*

MARION DAVIES has CLARK GABLE as her partner in this musical comedy romance of a waitress becoming an actress, and a mechanic who wins the world's boxing championship. A "publicity romance" is created between them and there are many amusing moments—as well as many effective stage scenes and pleasant song-and-dance episodes—before they solve all their problems happily. At the foot of the page Marion is seen with ROSCOE KARNS, RUTH DONNELLY and WALTER CATLETT and on the right GABLE lends a hand to ALLAN JENKINS.

—Warner Bros., May Release.





# B I O G R A P H I E S

## OF 200 LEADING SCREEN PERSONALITIES



GRETA GARBO (real name Gustafson), was born at Stockholm, Sept. 18, 1906. Her first film was an advertising film about hats for which she was a sales girl in a Stockholm store. Swedish director put her into a comedy called "Erik the Tramp," in which she was seen by Mauritz Stiller, who changed her name to Garbo and, after some stage experience, starred her in "Atonement of Gosta Berling." This brought Garbo and Stiller Hollywood contracts.

Had an immediate success in her first American film, "The Torrent," and went straight to the forefront of popularity with "The Temptress," then two with John Gilbert—"Flesh and the Devil" and "Love."

Coming of talkies did not worry her and she made such notable early ones as "Anna Christie," "Romance," "The Rise of Helga."

"Grand Hotel," "Queen Christina," and "Anna Karenina," are more recent successes.

Returned from a long holiday in Sweden last year to make "Camille," and her next is "Madame Waleska," with Charles Boyer. Is 5 ft. 6 ins. tall, with fair hair and green eyes. Loves old clothes, old friends, and is terrified of strangers and crowds. Unmarried.





**AHERNE, BRIAN**, was born May 2nd, 1902, in King's Norton, Worcestershire. After being trained at Italia Conti's School, made his stage debut at the age of 9 in Birmingham and appeared first in London in "Where the Rainbow Ends." Following in his father's footsteps, he studied architecture for a time, but returned to acting and made his screen debut in 1924.

Came into prominence in 1933, when chosen to play opposite Marlene Dietrich in "Song of Songs." Returned to England same year for "The Constant Nymph."

Other films include: "What Every Woman Knows," "I Live My Life," "Beloved Enemy." 6 ft. 3 in. tall, fair hair.



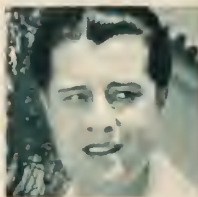
**ALLEN, GRACIE**, of comedy team of Burns and Allen, in which her partner is her husband, George Burns.

Born in San Francisco. Gracie was on stage at age of three. Formed comedy team, the Allen Sisters, with her two sisters.

Joined Larry Reilly's company and did Irish colleen parts, but left the show and could not find a job.

Then she met Burns in a New Jersey show. They teamed up together, were an enormous success, and married on strength of a 6-years radio contract.

Films include: "Big Broadcast," "College Humour," "Love in Bloom," "College Holiday."



**AMECHE, DON** (pronounced Ameechy), was born in Kenosha, Wisconsin, 1905, son of an Italian saloon-keeper.

Went to a college theatrical show audition to keep a friend company, and when asked if he would like a part said "Yes" on impulse. Liked acting, and when a player in touring company that came to the town was injured in an accident, Ameche took his part.

Result was he spent holidays acting on tour and decided on stage career. Went to New York, had no luck, went home to Wisconsin, and then went to Chicago as radio actor.

A new Zanuck star, he made debut in "Sins of Man." Films since include: "Ramona," "Ladies in Love." Married.



**ANNABELLA**, France's most popular film star, was born Paris, 1912. Played small parts in films at Joinville studios, and was picked by Rene Clair for lead in his famous film "Le Million." Made many other films including: Clair's "Fourteenth of July" and the French version of "The Battle," with Charles Boyer. Went to Hollywood, but turned down contracts and hurried home—it was too far away from Paris.

Has also made films in Berlin, Vienna, Budapest and in 1936, in England, starring for New World at Denham, in "Wings of the Morning" (in Technicolor) and "Under the Red Robe."

Married to French star Jean Murat (star of famous "La Kermesse Heroique"), and has a son.

**ARLISS, GEORGE**, born in Bloomsbury, London, April, 1868.

Went with Mrs. Pat. Campbell to America for four months; stayed there twenty years.

Became leading member of Mrs. Fisk's company; first starred on the stage in Molnar's "The Devil," 1908. Made a big hit in "Disraeli," "Green Goddess" and "Old English," all done later as films.

Made screen debut in 1929 and was immediate success. Other films include: "The Millionaire," "Successful Calamity," "The Working Man," "House of Rothschild," "Voltaire," "Cardinal Richelieu" and in England "The Iron Duke," "East Meets West," "His Lordship."



**ARNOLD, EDWARD**, real name Gauthier Scheider, born New York, 1890, son of poor German immigrants with seven children. Sold newspapers, ran butcher's errands while at school, and had first whole time job at 11, earning 12/- a week.

Made stage debut at 12, in "Merchant of Venice," in a boys' settlement. First professional parts were with Ben Greet Shakespearean Company, then made steady progress as an actor. Made 40 pictures in old Chicago studios.

Films include: "The White Sister," "I'm No Angel," "Diamond Jim," "Crime and Punishment," "Sutter's Gold," "Come and Get It."

Twice married, has three children.



**ARTHUR JEAN**, was born in New York, 1908; has brown hair, blue eyes.

Was a photographer's model while a schoolgirl, was spotted for films and went to Hollywood at 15. Played ingenue parts for nine years, decided she was a failure as an actress and went to New York. Went platinum blonde, tried a stage play, and was snapped up again for films.

Rose to the top in films like "The Ex-Mrs. Bradford," "Mr. Deeds Goes to Town." With Gary Cooper again in "The Plainsman."

Married to Frank Ross, New York business man.



**ASTAIRE, FRED**, real name Frederick Austerlitz, brother of Adele Astaire (now Lady Charles Cavendish), was born Omaha, Nebraska, 1900, and appeared in American vaudeville with his sister at age of eight. They rose to fame as musical comedy dancing team, and starred in many shows together until Adele's marriage in 1931. Fred continued his career alone and made his screen debut in "Flying Down to Rio."

Quickly became one of screen's most popular personalities, with "Gay Divorce," "Roberta," "Top Hat," "Follow the Fleet," "Swing Time."

Married to Phyllis Potter, one child.



**ASTOR, MARY**, real name Lucille Langhank, was born Quinay, Illinois, May, 1906. Began in two-reeler films and was in regular demand as screen artist in teens.

Long list of films includes: "Don Q," "Ladies Love Brutes," "Holiday," "The World Changes," "Red Dust," "Jennie Gerhardt," "Page Miss Glory," "And So They Were Married." In 1936 she re-established her position as an important actress with her performance in "Dodsworth."

Married (1) Kenneth Hawks, director, who was killed in air crash. (2) Dr. Thorpe (marriage dissolved).

Is five feet six inches tall, with auburn hair and brown eyes.



**BANKS, LESLIE**, born Liverpool, 1890, married Gwendoline Haldane Unwin.

First appearance on the stage was in "The Merchant of Venice," at age of 21.

Was on active service with Essex Regt. during the war and afterwards renewed his theatrical career.

Began film career in Hollywood, 1932, with "Hounds of Zaroff," and films made in England since include: "The Fire Raisers," "Red Ensign," "Man Who Knew Too Much," "Sanders of the River," "The Tunnel," "Fire Over England," "Three Maxims."



**BARNES, BINNIE**, real name Gertrude Maude Barnes, was born in London, March, 1908.

Educated in London and Paris, and has done all sorts of queer jobs—kennel-maid, milkmaid, chorus girl, dance hostess. Stage debut in Charlot's Revue, 1928, was Tex McLeod's partner in vaudeville and played in stage version of "Cavalcade."

First important film part in "A Night In Montmartre."

Hollywood beckoned after her work in "Henry VIII," "Don Juan" for Korda, and films there include: "Diamond Jim," "Rendezvous," "Sutter's Gold."

Marriage to Sam Joseph dissolved 1936.



**BARRYMORE, JOHN**, real name Blythe, of famous American theatrical family, was born in Philadelphia, 1882.

Is brother of Ethel and Lionel Barrymore. Was divorced in 1935 by his third wife, Dolores Costello, and in 1936 married Elaine Barrie.

Was once a cartoonist on New York newspaper and likes to talk of his newspaper days. Decided on stage career in 1903 and played in "Magda."

Long succession of American successes followed. In 1924 played "Hamlet" in London. Started in films, 1915. Successes include "Bill of Divorcement," "Grand Hotel," "Romeo and Juliet."



**BARRYMORE, LIONEL**, real name Blythe, brother of Ethel and John, and one of most famous stage and screen stars, was born in Philadelphia in 1878, and made stage debut as a baby.

Scored outstanding successes on New York stage, and in 1909 D. W. Griffith persuaded him to make a film.

For many years alternated between Broadway stage and Hollywood studios.

Spent more time directing films ("Madame X," "The Rogue Song"), than acting in them until he was persuaded to play in Norma Shearer's "A Free Soul," for which he was given Academy Award. Recent films: "Ah, Wilderness," "Road to Glory."



**BARTHELMESS, RICHARD**, born New York, May, 1897.

Was in business in small Connecticut town, when film company on location caught his interest.

Worked as an extra and then was given lead in "War Brides," with Nazimova (1916). Made hit in "Tol'able David" (1921).

Has been famous star for 15 years, films including: "Patent Leather Kid," "The Noose," "Dawn Patrol," "Cabin in the Cotton," "Central Airport," "Midnight Alibi," "Modern Hero," "Four Hours to Kill" and (in England 1936) "Spy of Napoleon."

Married Mary Hay (1920), and later Jessica Sergeant.



**BARTHOLOMEW, FREDDIE**, born London, March 1924.

Brought up from the age of three by his aunt Millcent who is now paid £20 a week for taking care of him in Hollywood. Freddie earns about £250 a week. Evincing acting talent from early childhood, and appeared in public at 4. Appeared in several English films before being picked from 10,000 boys to play in M.G.M.'s "David Copperfield." Other films are "Anna Karenina," "Lloyds of London," "Captains Courageous."

His parents' home is at Barnes, London, and his father is Civil Servant. Freddie has two elder sisters. Parents contested Miss Bartholmew's guardianship in California courts last year.



**BAXTER, WARNER**, was born at Columbus, Ohio, March 1893, and wanted to go on the stage at age of ten. His mother was against it, and after leaving school Warner became a salesman.

From amateur theatricals, won stage part but after short run became insurance agent; ran a garage; failed. Joined stock companies; tried Hollywood; failed.

Was on point of going back to business life when was given part opposite Ethel Clayton, 1922. Films include: "42nd Street," "Strictly Confidential," "Prisoner of Shark Island," "To Mary, With Love," "White Hunter."

Married to Winifred Bryson, actress.





**BEERY, WALLACE, M.G.M.** star, born in Kansas City, 1889. Ran away from home at 16 to join a circus as elephant trainer's assistant. Joined chorus of Broadway show two years later and took to impersonating old women.

First film role in 1913 was as servant girl in two-reel comedy! Also worked as camera man and electrician.

Later went to Hollywood as Keystone comedian. Made great successes with Marie Dressler—"Min and Bill," and "Tugboat Anna." Other films include "The Champ," "Grand Hotel," "Dinner at Eight," "Viva Villa," "Ah Wilderness," "A Message To Garcia." Was formerly married to Gloria Swanson. Has adopted daughter, Carol Ann.



**BENNETT, JOAN**, younger sister of Constance, was born New Jersey, Feb. 1910. Went to finishing school in France at 15 and married at 16. Marriage was dissolved and she went to Hollywood, with baby daughter, and did crowd work. Family didn't know.

Sam Goldwyn chose her to play opposite Ronald Colman in United Artists' "Bulldog Drummond" (1929).

Films include: "Little Women," "Private Worlds," "Wedding Present."

Now married to Gene Markey, writer. Has two children. Under contract to Walter Wanger.



**BERGNER, ELISABETH**, born in Vienna, Aug., 1900, and "lived" in the theatre ever since she was a child.

Played Shakespeare—Rosalind, Viola, Ophelia—and many other parts, classical and modern.

Has made nine films. Her first was "Nju." Was so disappointed with it, vowed she would never film again.

Met Paul Czinner, film director, who persuaded her to try again and has directed all her films since. They were married in 1933. German film, "Dreaming Lips," brought her before British public, and after London stage success in "Escape Me Never," made films of that play, "Catharine the Great," "As You Like It," then English version of "Dreaming Lips."



**BLONDELL, JOAN**, born in New York in 1909, has played all over the world and has crossed America 56 times on tour. After leaving school, went to Australia in a cattle boat with a theatrical company.

Later she obtained important roles in New York—one of them with an unknown man called James Cagney. Her screen chance came when Warners decided to make "Penny Arcade" in which she and Cagney played their original roles.

Has been in scores of films "Footlight Parade," "Broadway Gondolier," "Three Men on a Horse," "Gold-diggers of 1937," etc. Married cameraman George Barnes, and had one son. Married Dick Powell, 1936.



**BLORE, ERIC**, born London, Dec., 1887, went into the insurance business at 18, but left two years later and became associated with G. P. Huntley, the famous actor. Went to Australia and colonies with "Merry Makers," and on return toured England in musical comedy, appeared in revues, acting and writing, at the Empire, London.

Served in infantry and flying Corps during war, then returned to stage, eventually appearing in "The Gay Divorcee."

Has become famous for "butler" roles, notably with Fred Astaire, and films include: "Flying Down To Rio," "Gay Divorcee," "The Good Fairy," "I Live My Life," "Top Hat," "I Dream Too Much," "Piccadilly Jim," "Swing Time."



**BOLAND, MARY**, was born in Detroit, Michigan, Jan. 28, and began her career as a tragedienne.

Went to France during the war and entertained the troops. Came back to America and took comedy role in Booth Tarkington's "Clarence" much against her will.

Has played comedy ever since. Played in silent films a year with Willard Mack. First talkie was "Secrets of a Secretary," and has since been Paramount's great stand-by for light comedy parts, and in now-famous team with Charlie Ruggles.

Films include: "If I had a Million," "Three Corners Moon," "Ruggles of Red Gap," "A Son Comes Home."



**BOLES, JOHN**, born Greenville, Texas, Oct., 1900, took B.A. at Texas University.

Served in France during the war and sang at base camps. Was advised to give up idea of doctoring and go in for music. Studied under Oscar Seagle in France and Jean de Reszke.

Was given leads in various New York shows. Gloria Swanson then saw him in "Kitty's Kisses" and engaged him for "The Loves of Sunya." This started his career.

Was in early talkies—"Rio Rita," "King of Jazz," but later took to straight parts, as in "Message to Garcia," "Craig's Wife." Is 6 ft. 1 in. tall; dark hair, blue-grey eyes.

Married.



**BOYER, CHARLES**, born Figeac, France. Finished military service and went on stage 1920. Made talkie debut in Berlin 1930. Made many French versions of films, and Fox placed him under contract after he had appeared in "The Battle," bi-lingual picture, with Annabella in French version, Merle Oberon in English.

Made "Caravan" and then "Private Worlds" and "Shanghai." Latest films, "Garden of Allah," "Mayerling" (in Europe), "History Is Made at Night."

Married English actress, Pat Paterson, 1934. Is Greta Garbo's leading man in her latest film "Madame Waleska."



**BRADY, ALICE**, born New York, 1892, daughter of famous theatrical producer. Long career on stage and in silent films, usually in serious parts.

She was Lavinia in Eugene O'Neill's sombre intellectual play "Mourning Becomes Electra" and the down-trodden wife in a play called "Bride of the Lamb."

It was the films, however, which gave her a chance of comedy which she had always wanted.

Films include: "Gay Divorce," "When Ladies Meet," "Gold Diggers of 1935," "My Man Godfrey."

Famous for her amusing studies of dithery matrons, always saying wrong thing.



**BRENT, GEORGE**, born in Dublin, 1904, went to Dublin University and intended going into the army.

Instead he joined the Abbey Theatre and embarked on stage career. When Irish Rebellion came he became a dispatch rider for Michael Collins.

Fled to London; embarked on a freighter to Canada, and after two years joined a New York stock company. Played 300 leading roles.

Made first film hit in "So Big" with Barbara Stanwyck. Other films include: "The Keyhole," "The Painted Veil," "Special Agent," "In Person," "Case Against Mrs. Ames." Married Ruth Chatterton, 1932 (dissolved).



**BRUCE, NIGEL**, was born in San Diego, California, Feb. 4, 1895, and is son of Sir William Bruce.

Went into London Stock Exchange but four days later war broke out and he was sent to France. Invalided home 1915.

Went on stage in 1920, with C. Aubrey Smith in comedy.

Began film career in 1930, and has played in many British and American pictures, including "The Scarlet Pimpernel," "Becky Sharp," "Trail of the Lonesome Pine."

Married to actress Violet Campbell and has 2 children.



**BRUCE, VIRGINIA**, was born at Minneapolis, Sept. 20, 1910, blonde hair, blue eyes. Was fourth wife of late John Gilbert and has daughter.

Started with crowd work and was given part in "Why Bring That Up?" for Paramount. Had a bit in Maurice Chevalier's "Love Parade." Not a success at first.

Ziegfeld then put her in "Smiles" as "world's most beautiful show girl" which led to contract with M.G.M. Films include: "Times Square Lady," "Escapade," "The Great Ziegfeld," "Born to Dance," "Women of Glamour."

Perfect roses and cream skin gives her reputation as Hollywood's prettiest girl.



**BUCHANAN, JACK**, born in Glasgow, made his first appearance on the stage in 1912 in "The Grass Widow."

In 1917 made a hit in Andre Chariot revue, "Bubbly," and became famous overnight. Series of stage successes in Britain and America, followed.

Went to Hollywood and in 1929 appeared in "Paris," then in "Monte Carlo," for Lubitsch.

British films include: "Yes, Mr. Brown," "That's a Good Girl," "Brewster's Millions," "When Knights Were Bold," "Come Out of the Pantry," "This'll Make You Whistle."

Is managing director of Leicester Square Theatre, London, over which he has his bachelor flat.



**BURKE, BILLIE**, was born Washington, Dec., 1885, educated in England. Is the widow of Florenz Ziegfeld, famous stage producer.

Appeared in many plays and several silent films, starting in talkies with "Bill of Divorcement," 1932—Katharine Hepburn's first film.

Other films include: "Christopher Strong," "Dinner at Eight," "Only Yesterday," "Finishing School," "Forsaking All Others," "After Office Hours," "Becky Sharp," "She Couldn't Take It," "Craig's Wife."

Advised on M.G.M. production of "The Great Ziegfeld," in which Myrna Loy played Billie Burke.



**BURNS, GEORGE**, of comedy team of Burns and Allen, started on the stage when he was only 12, and was the eldest of four boy singers who called themselves "The Peewee Quartet."

Was in hundreds of vaudeville acts with almost as many partners. When he met Gracie Allen he was doing a show as Burns & Lorraine, but dissolved his partnership with Miss Lorraine to join Gracie. They married.

Gracie used to ask the questions and George used to answer them, but they laughed at her questions and never at George's answers, so George says. So they switched round, George now asks the questions; Gracie gives the answers.



**BUTTERWORTH, CHARLES**, was born July 1899 in Indiana, tried everything before being an actor—piano-playing, secretarial work, law, journalism.

While secretary to J. P. McEvoy, famous writer, recited a monologue which so impressed him, he put him in Broadway show, "Americana." Followed this up with several other stage successes, including "Sweet Adeline."

First Hollywood picture was "Life of the Party," after which M.G.M. signed him up for "Accidents Wanted" (big Butterworth success) "Cat and the Fiddle," "Forsaking All Others," "Baby Face Harrington," etc.



**CAGNEY, JAMES**, was born in New York City, July 17, 1904, and at the age of 14 was office boy in "New York Sun" office. He became a packer at Wanamakers' departmental store.

From there got a job in a public library; went to Columbia University; tried to become an artist but had to help keep the family, so went on stage in musical comedy chorus. Toured for five years, earning £3-£7 a week. Big chance did not come till 1929, when he played opposite Joan Blondell in "Maggie the Magnificent." Films include: "Crowd Roars," "Taxi," "Hard To Handle," etc. More recently: "Midsummer Night's Dream," "Ceiling Zero," "Pluck of the Irish."

Red hair, brown eyes, married Frances Vernon, actress.



**CANTOR, EDDIE**, was born on New York's East side, Jan. 1893, and from an engagement as singing waiter in a Coney Island beer garden, became eccentric comedian of world-wide renown.

One of his earliest appearances was in a "Kid Kabaret" act, with Lila Lee, George Jessel, and Eddie Buzzell, all of whom became famous.

On screen, stage and radio he has been equally successful, and is now one of the highest paid comedians in the world.

Film debut was "Kid Boots," other films: "Whoopie," "Palmy Days," "Kid from Spain," "Roman Scandals," "Kid Millions," "Strike me Pink."

Married, 1914, and has five daughters.



**CARMINATI, TULLIO**, full name Count Tullio Carminati di Brambilla, member of aristocratic Italian family, flashed into fame as Grace Moore's leading man in "One Night of Love."

Born Zara, Dalmatia, ran away from home to go on stage and was disinherited by parents. Toured Italy and at age of 19 was Italy's youngest leading man.

Had experience of playing opposite the great Duse at age of 22 and became her stage director.

Formed his own stage company; made films on the Continent, was taken to Hollywood by Joe Schenck for "The Bat."

Other films include: "Gallant Lady," "Paris in Spring," "The Three Maxims," "London Melody."



**CARROLL, MADELEINE**, was born at West Bromwich, 1906, of Irish-French parents, and married Capt. Philip Astley, 1931.

Took her degree at Birmingham University, taught in Sussex, saved £20 to come to London and try the stage.

Made screen debut in "Guns of Loos," and after appearing in about a dozen British films, decided to "retire."

Returned two years later (1933), and became a world star with "I Was a Spy." Went to Hollywood, 1934, for one film and returned to make great hit in "Thirty Nine Steps."

In Hollywood, 1936, made "Case Against Mrs. Ames," "General Died at Dawn," "Lloyds of London," "On the Avenue."



**CHAPLIN, CHARLIE**, is a Londoner, born on April 6, 1889.

While touring in America in Fred Karno's company in 1913, was signed up by Keystone and started film career.

In 1918 built own studios and later became an owner-member of United Artists.

After long series of two reels, went into full-length pictures and made history (and a fortune) with "The Gold Rush," "The Circus," "City Lights." Most recent film, "Modern Times," written, directed, edited and with music composed by Chaplin.

Marriages to Mildred Harris and Lita Gray dissolved. Has two sons.



**CHATTERTON, RUTH**, born New York, 1893, started on the stage in the chorus of show in Washington. Was member of repertory company at 15, starred at 18. Her stage successes included "Daddy Long Legs," "Mary Rose."

Was in film "Sins of the Fathers," with Emil Jannings. Scored great successes in early talkies, including: "The Doctor's Secret," "The Dummy," "Sarah and Son."

Later films include: "Anybody's Woman," "To-morrow and To-morrow," "Frisco Jenny," "Lily Turner," "Lady of Secrets."

Gave one of 1936's greatest performances as the wife in Sinclair Lewis's "Dodsworth."

Married (1) Ralph Forbes. (2) George Brent, both dissolved.



**CHEVALIER, MAURICE**, born Menilmontant, France, Sept. 1889, of poor family. Did many odd jobs as a boy. His father was a house painter.

He began to sing in cafés, getting his first engagement at age of 11. His aim was to appear with Minstinguett, idol of Folies Bergere in Paris. Eventually became her partner.

First tasted success in films with Jesse Lasky production, "Innocents Abroad" and later sky-rocketed to fame in "Innocents of Paris," "The Love Parade," "One Hour With You," "Love Me To-Night" and "The Smiling Lieutenant." In England 1936, made "The Beloved Vagabond."

Marriage to former partner, Yvonne Vallee, dissolved.



**CLYDE, JUNE**, was born St. Joseph, Mo., December 1909, is blonde with brown eyes. Went on the stage at age of nine; appeared with Duncan Sisters in "Topsy and Eva" (United Artists) based on stage show.

Has since appeared in many pictures for various Hollywood companies, best known of which are "Secret Witness," "Back Street," "American Madness," "Only Yesterday."

Came to London with her husband (Thornton Freeland, director), in 1934 and was Jack Buchanan's leading lady in stage show "The Flying Trapeze."

Has also made British films: "Dance Band," "Land Without Music," etc.



**COLBERT, CLAUDETTE**, real name Claudette (Lily) Chauchoin, born Paris, Sept. 1905, went to America at age of eight. Married (1) Norman Foster. (2) Dr. Joel Pressman.

Started her stage career with three-line part on Christmas Day, 1924. Played in "The Barker," Edgar Wallace play, in London and New York.

Managers sought her from the first and she made screen debut in silent film "Love of Mike." Talkies brought her a contract from Paramount.

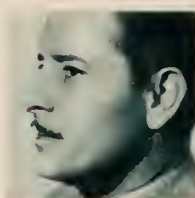
Greatest hit—"It Happened One Night." Recent films: "She Married Her Boss," "Bride Comes Home," "Under Two Flags," "Maid of Salem."

**COLMAN, RONALD**, was once an office boy earning 12 6 a week at age of 16. Born at Richmond, Surrey, Feb. 1891, served in the war, was at Ypres and Messines.

After some small parts on stage and screen, went to New York with £7 and almost starved, until part in Arliss's "Green Goddess."

First important part with Lillian Gish in "White Sister." Sam Goldwyn then gave him a contract.

Married Thelma Raye, 1920, from whom he is divorced. Famous films: "Beau Geste," "Dark Angel," "Arrow-smith," "Clive of India," "Tale of Two Cities." Latest: "Lost Horizon."



**CONNOLLY, WALTER**, is of Irish descent and was born in Cincinnati, Ohio, April 1888. Married to actress Nedda Harrigan.

Began as a cashier in the First National Bank. Professional debut was in 1909.

Played on Broadway for 22 years with intervals in stock at various cities. First film was "The Soldier's Oath" 1917. Has done distinguished work in many since, including "Bitter Tea of General Yen," "Lady for a Day," "Paddy The Next Best Thing," "Eight Girls in a Boat," "It Happened One Night," "Soak the Rich," "Libelled Lady."



**COOPER, GARY**, real name Frank Cooper, born at Helena, Montana, May 7, 1901, went to school in Dunstable, Beds., and college at Grinnell, Iowa. Became cartoonist and advertising man.

His acting as Abe Lee in "Winning of Barbara Worth" secured him a Paramount contract. First known as a "cowboy actor," he became real star in "City Streets" (1931).

Famous films: "Design for Living," "Bengal Lancer," "Desire," "Mr. Deeds Goes To Town." Latest: "The Plainsman," "Souls at Sea."

Married Virginia Balfe, known on screen as Sandra Shaw. Six feet two inches tall, brown hair, blue eyes.



**CORTEZ, RICARDO**, real name Jacob Kranz, was born in Vienna, September, 1899, and was married to film star Alma Rubens, who died 1931. Second marriage to Mrs. Christine Lee.

Came of very poor parents; sold newspapers; was a messenger boy; became a stage super, then a film extra.

Graduated into "bit" playing, stormed Paramount Long Island studios and to his surprise was sent to Hollywood.

Films include: "The Pony Express," "Sorrow of Satan," "Melody of Life," "Midnight Mary," "Mandalay," "Wonder Bar," "Special Agent," "Man Hunt," "The Walking Dead" and (in England 1936) "Talk of the Devil."



**COURTNEIDGE, CICELY**, wife of Jack Hulbert. Daughter of Robt. Courtneidge, actor-manager, was born Sydney, N.S.W., April, 1893. Made her first appearance in "Midsummer Night's Dream," 1901.

Had a big name in variety and radio before entering films, also in revue, especially "Folly to be Wise," with Jack Hulbert.

Became a talkie star in "The Ghost Train" (1933), and followed it up with "Jack's the Boy," "Soldiers of the King," "Aunt Sally," "Me and Marlborough," "The Imperfect Lady" (in Hollywood), "Everybody Dance."

Has home in Curzon Street, London, and one daughter.



**CRAWFORD, JOAN**, M.G.M. star, real name Billie Cassin, early stage name Lucille le Seur, was born San Antonio, Texas, March 23, 1908.

Made her debut as dancer in Chicago. Went to Hollywood in 1925.

Had her name changed to Joan Crawford in a magazine contest and rose to fame in "flaming youth" roles in our "Dancing Daughters," "Our Modern Maidens," "Our Blushing Brides," "This Modern Age." Has co-starred seven times with Clark Gable, their latest being "Love on the Run." Marriage to Douglas Fairbanks Jr. was dissolved 1933, and she married Franchot Tone 1935.



**CROMWELL, RICHARD**, was born at Los Angeles, 1910. Real name is Roy Radabaugh.

Was once an artist, making masks of famous players, and owns an art shop on Sunset Boulevard, Hollywood.

Played a bit in "King of Jazz" (1930) and was given lead in Columbia's "Tol'able David."

Was with Marie Dressler in "Emma" and had a leading part in "Tom Brown of Culver." Gave an outstanding performance in "Lives of a Bengal Lancer," followed by "Gentlemen of the Navy," "Life Begins at 40," "Men of the Hour" and (in England 1936) "The Fighting Navy."

As hobby, has his art business—masking and painting himself.







**CROSBY, BING**, real name Harry L. Crosby, acquired the name "Bing" owing to the fact that he shouted it louder than any other boy when playing Red Indians at school.  
Was born at Spokane, Washington, May 1904.  
His singing at the college glee club made him think he could make money out of it, and with Al Rinker, another graduate, he organised a seven-piece orchestra.  
Tells his own life story on page 89 of this book.  
Is now one of the highest paid stars. Married Dixie Lee and has three sons. Films include: "The Big Broadcast," "Two For To-Night," "Rhythm on the Range," "Pennies From Heaven."



**CUMMINGS, CONSTANCE**, real name Halverstadt, was born at Seattle, Washington, May, 1910, and studied dancing and singing while at school. Went straight into theatre work in New York as chorus girl.  
Went to Hollywood 1930, to be leading lady to Ronald Colman, but gave up part. Made first screen hit in "The Criminal Code."  
Other films include: "American Madness," "Night After Night," "Movie Crazy," "Broadway Through a Keyhole." Married Benn Levy, English playwright, 1933, and has lived mostly in London since, appearing in occasional films—"Seven Sinners," "Strangers on Honeymoon."



**DAVIES, MARION**, real name Marion Douras, was born in New York, Jan. 3rd, 1900.  
Went straight from a convent into dancing troupe for production of "Chu Chin Chow, 1916." Posed for American beauties drawn by Harrison Fisher and Howard Chandler Christy. Became a Ziegfeld Follies girl.  
First screen role was "Runaway Romany" for Pathe (1918). Films since include: "Little Old New York," "The Politic Flapper," "Polly of the Circus," "Blondie of the Follies," "Page Miss Glory," "Cain and Mabel."  
Is said to be the wealthiest woman star, having large property investments in California and owning New York hotels, etc.



**DAVIS, BETTE**, Warner star, was born at Lowell, Massachusetts, 1908. Changed her name from Ruth Elisabeth Davis when she was at school.  
Studied acting at John Murray Anderson's dramatic school, New York, was introduced to George Cukor and joined his stock company in Rochester, New York.  
After stage experience on Broadway, entered films 1930, and has made, "Waterloo Bridge," "20,000 Years in Sing Sing," "Of Human Bondage" (greatest hit), "Dangerous" (award for year's best performance), "The Petrified Forest," "Golden Arrow."  
Married to Harmon Nelson, orchestra leader.

**DAY, FRANCES**, born in New Jersey 1910, started as cabaret artist in New York and came to England as such in 1928.  
From night clubs went on to stage, 1930, in "Little Tommy Tucker" and "Fifty Million Frenchmen," then to the London Hippodrome for a big success in "Out of the Bottle," 1932.  
First talkie was "Girl from Maxim's" with late George Grossmith made by Korda in Paris. Then made "Oh Daddy" for Gaumont-British. Scored great stage success in "Jill Darling."  
Other films include: "Public Nuisance No. 1," with Arthur Riscoe, and English version of Continental success "Liebesmelodie."

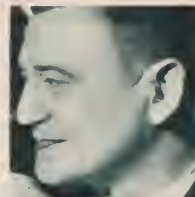
**DE HAVILLAND, OLIVIA**, was born in Tokyo, Japan, June, 1916. Educated Saratoga, California. When Max Reinhardt put on "Midsummer Night's Dream" at Hollywood Bowl, she was given part of understudy to Gloria Stuart as Hermia. Miss Stuart fell ill and she played role. Continued to play it throughout the Eastern tour of the play, making reputation.  
When Warners decided to make film she was first person cast, and also put under long term contract.  
Films include: "Alibi like," "Midsummer Night's Dream," "The Irish in Us," "Captain Blood," "Anthony Adverse," "The Charge of the Light Brigade."  
Unmarried.

**DEL RIO, DOLORES**, family name Asunsolo, was born at Durango, Mexico, August 1905. Married Jaime Martinez del Rio, divorced; Cedric Gibbons, M.G.M. art director.  
Is said to be one of the most photographically perfect screen stars in Hollywood. Has black hair, brown eyes, speaks several languages, including Spanish, French, German.  
Started her screen career in 1925 with a part in "Joanna," and became famous in "What Price Glory" and "Ramona," (1928).  
Films since include: "Bird of Paradise," "Flying Down to Rio," "Madame Du Barry," "Widow from Monte Carlo," and (in England 1936), "Accused," with Douglas Fairbanks, Jr.

**DIETRICH, MARLENE**, real name Mary Magdalene Von Losch, born Dec. 27, 1904, in Berlin, daughter of Prussian guards officer. Is married to Rudolph Sieber, and has a daughter, Maria. Studied violin, but had to stop because of wrist injury.  
Went to Max Reinhardt's drama school and made stage debut in German version of "Broadway." Spent several years in musical comedy and German films before being made famous by Josef von Sternberg in "The Blue Angel." First Hollywood film, "Morocco." Worked with Von Sternberg—"Shanghai Express," "Blonde Venus," etc.—until 1935, then made "Desire," produced by Lubitsch.  
Came to England 1936, to make "Knight Without Armour."



**DIX, RICHARD**, real name Ernest Carlton Brimmer, was born St. Paul, Minnesota, 1895, and began by working in a bank and then in an architect's office.  
Had experience of stage on tour, in stock, and on Broadway, and made his screen debut in "Not Guilty," 1921.  
Highspot of his career, after various other films, was "Cimarron" (1931), Edna Ferber story which is one of the classics of the screen.  
Films include: "Public Defender," "Lost Squadron," "Hell's Highway," "The Arizona," and in England, "The Tunnel."  
Married to Virginia Webster.



**DONAT, ROBERT**, born Manchester, 1905, has been on stage since 1921, several years touring, and in repertory.  
Signed contract with Alexander Korda, 1932, and his performance in "Private Life of Henry VIII," led to Hollywood lead in "Count of Monte Cristo."  
Further established his fame with "The Thirty Nine Steps" with Madeleine Carroll. Has not returned to U.S.  
Is married and has three children.  
Greatest hit, "The Ghost Goes West" (1936), and same year had stage failure (own management), with "Red Night." After many months illness returned to co-star with Dietrich in "Knight Without Armour."



**DOUGLAS, MELVYN**, born Macon, Georgia, 1901, son of a concert pianist. Gained stage reputation in "Jealousy," "To-night or Never,"—which was bought by Sam Goldwyn, and was Douglas's first film appearance.  
Was chosen to be Greta Garbo's leading man in "As You Desire Me," and also played in "Prestige," "The Wisser Sex," "Broken Wing," "The Old Dark House," "Nagana."  
Concentrated on stage work for some time.  
Made great hit in "She Married Her Boss," with Claudette Colbert, and has since made "And So They Were Married," "Women of Glamour."  
Married to Helen Gahagan, noted actress.



**DOUGLAS, ROBERT**, real name Finlayson, was born at Bletchley, Bucks., 1909. Studied at R.A.D.A. and made first stage appearance at Bournemouth in "The Best People," in 1927. London debut the following year.  
After many London successes entered management in 1933 with Ronald Adam for "Ten Minute Alibi," in which he played leading part. It ran nearly two years.  
Films include: "Josses, P.C.," "Many Waters," "Blarney Stone," "London Melody," "The Fighting Navy."  
Is married to Dorothy Hyson, stage and screen actress.



**DRAKE, FRANCES**, born in New York, became a screen actress by a chance meeting with Gordon Wallace, young American actor, in 1931.  
Had been living in London with her grandmother, when Wallace suggested they should run a dance act together. They did so, and became night club exhibition dancers.  
Frances did not like the atmosphere and decided to try pictures or the stage. Got a part in a film at Welwyn studios and then in "Two Hearts in Waltz Time," with Carl Brisson.  
Played lead in "The Jewel" for Paramount-British, and was whisked off to Hollywood on a contract. Has made "Bolero," "And Sudden Death," "I'd Give My Life," etc.



**DUNN, JAMES**, son of a New York broker, was born on November 2, 1905, and worked as an extra while still at school.  
Followed his father's profession for three years, but gave it up to join small theatrical troupe playing one night stands.  
First important stage part was opposite Helen Morgan in "Sweet Adeline." Fox then signed him up and he went to Hollywood to play lead opposite Sally Eilers in "Bad Girl."  
This made his name. Films since include: "Stand Up and Cheer" (Shirley Temple "discovery" film), "Baby take a Bow," "Don't Get Personal."  
Is six feet tall with dark brown hair and blue eyes.  
Unmarried. Hobby—collecting brightly coloured ties.



**DUNNE, IRENE**, was born Louisville, Kentucky, July, 1904, and married Dr. Francis Griffin 1928.  
Began on the stage in musical play "Irene," made great success in Ziegfeld's "Show Boat." Also sang with Metropolitan Opera Co. Scored her first screen success in "Cimarron" with Richard Dix (1931).  
Other films include: "Back Street," "The Silver Cord," "Sweet Adeline," "Roberta," "Magnificent Obsession," "Show Boat," "Theodora Goes Wild."  
Is one of screen's most versatile actresses, her films ranging through musical subjects to highly dramatic roles and light comedy.



**DURANTE, JIMMY**, known as "Schnozzle," is a New Yorker, born Feb. 1893, and is married to Jenne Olsen.  
Began as a cabaret artist, became popular on stage and went to Hollywood in 1929.  
In "Get Rich Quick Wallingford," made for M.G.M. in 1931, scored a big success.  
Films include: "Cuban Love Song," "Passionate Plumber," "Wet Parade," "Phantom President," "Blondie of the Follies," "Hollywood Party," "Strictly Dynamite" and (in England 1936) "Land Without Music."  
Made hit of his career in "Jumbo" on Broadway stage, and while in England made successful vaudeville tour.





DVORAK, ANN, pronounced "Vor-zhahk," real name, Ann McKim, was born in New York, Aug. 12th, 1912. Married actor Leslie Fenton, 1932.

Mother and father were both in the theatre.

Looked for a job with M.G.M., became a chorus girl there, and was introduced by Joan Crawford to millionaire producer Howard Hughes. Hughes put her in "Scarface," and she launched herself to fame.

Films include: "Crowd Roars," "Strange Love of Molly Louvain," "Sweet Music," "G. Men," "Dr. Socrates," "Thanks a Million," "We Who Are About To Die." Brown hair, green eyes.



EDDY, NELSON, was born in Providence, Rhode Island in 1901, and cultivated his voice as a boy soprano in church choirs.

Was reporter on a Philadelphia newspaper for ten years. He was fired for neglecting his work in favour of music.

Appeared in a society show called "The Marriage Tax," and later became a star in Philadelphia Civic Opera Co. From opera, concerts and radio went into films in 1933 but did not make his mark until two years later in "Naughty Marietta," with Jeanette MacDonald, then "Rose Marie" and "Maytime" with same star.

Six feet tall, fair hair, blue eyes, baritone voice.



ELLIS, MARY, was born New York 1900, and went on the stage (in opera) at age of 16.

Played a large number of parts, of great versatility and in 1924 had "Rose Marie" specially written for her. In 1927 was Katherine in "Taming of the Shrew" in modern dress.

First appeared on London stage in 1930 in "Knave and Queen," and gave brilliant performance following year in "Strange Interlude." Was in C. B. Cochran's "Music in the Air." Heroine of big Drury Lane show "Glamorous Night" (1935), and same year starred in film "Paris Love Song."

Speaks French, German and Italian, has a fine singing voice. Has dark brown hair, brown eyes.



EVANS, MADGE, was born in New York in 1909, of English parents, and started her film career at age of six. She was a popular child player for seven years. At sixteen played opposite Richard Barthelmess in "Classmates."

While playing on Broadway was noticed by M.G.M. officials and given lead with Ramon Novarro in "Son of India," followed by a part with Clark Gable in "Sporting Blood."

Has since been one of the busiest actresses on M.G.M.'s roster. Notable films include "Dinner at Eight," "Beauty," "David Copperfield," and—in England—"The Tunnel," "Pennies From Heaven."

Light brown hair, blue eyes, unmarried.

FAIRBANKS, DOUGLAS, Snr., real name Douglas Ullman, was born at Denver, Colorado, May 1884. Married Beth Sully (dissolved); Mary Pickford (divorced, 1935), Sylvia Hawkes (Lady Ashley), 1936.

Studied mining then went on stage and did everything from vaudeville to Shakespeare before making screen debut with D. W. Griffith, 1914.

Became a big name in pictures with such films as "Mark of Zorro," "Three Musketeers," "Robin Hood," "Thief of Baghdad," "Don Q," "Black Pirate" (in colour).

Is a founder member of United Artists with Chaplin, Mary Pickford, etc. Came to England 1934 and made "Don Juan"



FAIRBANKS, DOUGLAS, Jr., son of Beth Sully and Doug. Fairbanks Snr., was born New York, Dec. 1907. Educated Harvard, studied art in Paris, married Joan Crawford, 1929, marriage dissolved 1933.

Trained on stage and made first screen appearance in "Stephen Steps Out" (Paramount), and has since appeared in about thirty films. Made reputation as Warner star with "It's Tough to Be Famous," "Gentleman for a Day," etc.

Came to England 1934. Was in "Catherine the Great" with Elisabeth Bergner. Then formed his own production company, Criterion, and has made "The Amateur Gentleman," "Accused," "Thief in the Night."



FARMER, FRANCES, was born in Seattle, Washington, and worked her way through university, by doing such jobs as dramatic coach, cinema usherette, waitress and reporter.

Won "popularity contest," of which prize was a trip to Moscow—1935. In Europe she was given introduction to theatrical producer, and on return to New York made Paramount test and was given long-term contract.

First important films were: "Border Flight" and "Rhythm on the Range," then Sam Goldwyn chose her for lead in "Come and Get It," in which she made one of 1936's greatest hits.

Blonde, hazel eyes, married to Lief Erikson, Paramount player.



FARRELL, GLENDA, daughter of Irish father, German mother, was born at Enid, Oklahoma, 1904, and educated in a convent. Began as "Little Eva" in "Uncle Tom's Cabin" on stage, and travelled widely on tour.

Played in "Love, Honour and Betray," with Alice Brady's company, which included Clark Gable, George Brent, then unknown.

First film role, she declares, was her worst—Olga in "Little Caesar." Favourite part was in "Life Begins," which she also played on the stage. Was in "Hi, Nellie!" "I am a Fugitive," "Mary Stevens, M.D.," "Little Big Shoe," "Miss Pacific Fleet."



FAYE, ALICE, blonde blues singer, was born in New York. Studied dancing, ballet, singing, and was in chorus of show at Hollywood restaurant, in "George White's Scandals," and at Palais D'Or, Broadway Night Club.

Rudy Vallee was impressed by her and gave her a part as featured singer in his Connecticut Yankees. When "George White's Scandals" was made into a film, Alice got leading feminine role.

Other films: "King of Burlesque," "Sing, Baby Sing," "Poor Little Rich Girl," "On the Avenue." Is one of Hollywood's most popular bachelor girls, and lives with mother and brother in Hollywood.



FIELDS, GRACIE, real name Stansfield, was born at Rochdale Jan. 1898. Started life in the cotton mills but soon made use of her natural dramatic gifts and appeared on Rochdale stage at age of thirteen.

First important part was at Hulme, Manchester, in revue "Yes, I think So," 1915. Made a big hit as Sally Perkins in "Mr Tower of London," which ran from 1918 till 1925.

In 1932 Gracie started making films, her first being "Sally in Our Alley."

Has since made "Looking on the Bright Side," "Sing As We Go," "Queen of Hearts," etc., and is highest paid star in British pictures. Runs a Sussex orphanage.



FIELDS, W. C., real name Dukinfield, born Philadelphia, Feb. 1879.

At 15 earned 15/- a week "and cakes" as entertainer in Atlantic City beer garden. Presented an act—conjuring, juggling, etc.—in Philadelphia. Gradually succeeded.

He was at the Palace Theatre, London, before the war, earning £75 a week. Film career only began when D. W. Griffith put him in "Sally of the Sawdust" (1925). Made "shorts" for Paramount, then features: "If I had a Million," "Six of a Kind," "David Copperfield," "Poppy." Has been away from the screen for long periods in last two years through serious illness.



FLYNN, ERROL, was born in Ireland, June, 1909, son of biology professor of Queen's University, Belfast.

Had round-the-world adventures, including pearl-fishing in Tahiti and prospecting in New Guinea. Made early British film, "Mutiny on the Bounty," played Christian, of whom he is a descendant.

Appeared in some English plays and films and was "spotted" by Irving Asher, head of Warners in England, who sent him out to Hollywood.

Made smashing hit as "Captain Blood," and following up (1936) with "Charge of Light Brigade."

Married Lili Damita, 1935.



FONDA, HENRY, was born Grand Island, Nebraska, May, 1908.

Joined Community Playhouse, Omaha, and spent several years with other Little Theatre groups and touring companies.

Was extra and understudy for New York Theatre Guild, appeared in revue, and then cast for "The Farmer Takes a Wife." At close of play was signed for films by Walter Wanger, and made film of the play, 1935.

Other films: "Way Down East," "I Dream Too Much," "Trail of the Lonesome Pine," "The Moon's Our Home," "Wings of the Morning" (in England), and "You Only Live Once." Married (1) Margaret Sullivan (dissolved), (2) Frances Brokaw, 1936.



FORD, WALLACE, was born in England, Feb., 1899.

Brought up in Dr. Barnardo home, after which he went to Canada, thence to United States where he took to the stage.

Played in "Abie's Irish Rose," "Bad Girl," etc., and was signed on 7-year contract by M.G.M.

Films include: "Possessed," "X Marks the Spot," "Goodbye Again," "Three Cornered Moon," "The Lost Patrol," "Men in White," "The Informer," "One Frightened Night," "A Son Comes Home," "Mary Burns, Fugitive."

Came to England, 1936, to star in Army film "O.H.M.S.," for Gaumont-British.



FOSTER, PRESTON, was born Ocean City, New Jersey, October, 1902.

Started as a "newsboy" and later became a reporter, but gave it up for stage and became popular as baritone in opera, appearing later at La Scala, Milan.

Went to legitimate stage and made Broadway hit in "Two Seconds," and went to Hollywood for film of same play.

It was another play, "The Last Mile," which brought him his real start in pictures.

Other films include: "Last Days of Pompeii," "The Informer," "Annie Oakley," "We're Only Human," "We Who Are About To Die," "The Plough and the Stars."



FRANCIS, KAY, real name Katherine Gibbs, was born at Oklahoma City, Jan. 1905. Educated in convents.

First stage part was the Queen in "Hamlet." Played in stock companies and on Broadway.

Made film debut in "Gentlemen of the Press" (1929).

Films since, include: "Scandal Street," "Jewel Robbery," "One-Way Passage," "Trouble in Paradise," "Dr. Monica," "The White Angel."

Has been married four times and changed her name legally in 1936, to Kay Francis.

Has been proclaimed "Hollywood's best dressed woman" for many successive years by fashion experts.





**GABLE, CLARK**, was born Cadiz, Ohio, Feb. 1, 1901, worked as a factory timekeeper while studying medicine.

Theatre claimed him instead and he went on as a "super." Had to go back and work in Oklahoma oilfields; made another dash for theatre. Failed; worked as engineer, advertising man and with telephone company.

Found fame suddenly in touring production of "The Last Mile." Lionel Barrymore recommended him to M.G.M. In 1934 won the acting award of the year for "It Happened One Night." Other films include: "Mutiny on the Bounty," "San Francisco," "Cain and Mabel," "Love on the Run," "Parnell." Twice married.

**GARBO, GRETA**—See page 191.

**GAYNOR, JANET**, born Philadelphia, October 1906, was educated at San Francisco, and became a stenographer after first failure to obtain film work.

Tried again and found a part as extra in the Hal Roach studios. A larger part in a Western, made in 5 days, brought a Universal contract at £10 a week.

Fox then offered her £20 a week but Janet had many films to make before she became a front rank star with "Sunrise" and "Seventh Heaven." Films include "Sunny Side Up," "State Fair," "Daddy Long Legs," "Small Town Girl," "Ladies in Love." Marriage to Lydell Peck dissolved.

Red hair, brown eyes, five feet tall.

**GODDARD, PAULETTE**, born Great Neck, Long Island, June, 1911, is famous though she has been seen in only one important film part in Chaplin's "Modern Times."

Was a Ziegfeld chorus girl at 15, married at 17 (later dissolved), and reached Hollywood in 1932, in "Rio Rita." Played in some Hal Roach two-reel comedies, and in the chorus of Eddie Cantor's film, "The Kid From Spain."

Chaplin's present plan is to direct her in a solo-starring, serious picture, probably based on the English novel "Regency."

Her marriage to Chaplin has been reported—and denied—frequently in past two years.

**GRAHAME, MARGOT**, born Canterbury, Feb. 20th, 1911. Educated in South Africa and made stage debut there. Was seen by Director Harry Lachman at B.I.P. studios while dining there in 1930, and given a test which won her a contract.

First film, "The Love Habit," followed by "Rookery Nook," "Glamour," "Innocents of Chicago," "Yes, Mr. Brown" (with Jack Buchanan), and many other pictures.

Margot did not get a real chance, however, till she went to Hollywood on a radio contract, and there made "The Informer" and scored heavily in it. As a result she was cast in "The Three Musketeers," "The Arizonian." Returned to England 1936, and made "Crime Over London."



**GRANT, CARY**, real name Archie Leach, was born at Bristol, 1906. Is 6 ft. 1 in., black wavy hair, blue eyes. Ran away from home at age of 15 and joined a troupe of acrobats. Remained with them a year on tour; two years in New York, then came back to England, worked with a stock company, and trained his voice.

Taken back to America by Reginald Hammerstein; appeared in "Golden Dawn," and many other plays. Paramount then placed him under contract. Was in "Devil and the Deep," "I'm No Angel," "Wings in the Dark," "Sylvia Scarlett." In England, 1936, made "Amazing Quest of Ernest Bliss." Married to Virginia Cherrill, dissolved.



**HALLIDAY, JOHN**, born Brooklyn, New York, Sept., 1880, of Scottish parents and was taken to Scotland as a baby. Lived there 18 years. Educated Edinburgh and Cambridge where he studied mining. Disliked the subject and returned to America. Had no money, and worked his way West to Nevada where a gold-rush was in progress. Made quick fortune—and lost it again. Took to acting in local gold-town theatre.

Had seven years of successes on Broadway. Went to Hollywood when talkies came, and has made many films including: "Peter Ibbetson," "Dark Angel," "Desire," "Hollywood Boulevard." Married Eleanor Griffith, actress, and has one son.



**HARDING, ANN**, real name Anna Gately, was born in Fort Sam Houston, Texas, August, 1902, and worked in office in New York. First stage hit was in 1921.

First film contract was with Pathe, who gave her feminine lead in "Paris Bound." Scored a sensational success in "Holiday" (1930).

Has since made "Devotion," "Biography of a Bachelor Girl," "Gallant Lady," "The Fountain," "Peter Ibbetson," "The Lady Consents." Came to England 1936 and made "Love from a Stranger." Has seven year daughter, Jane.

Married Harry Bannister (dis.), Werner Janssen 1937.



**HARDWICKE, SIR CEDRIC**, was born Lye, Worcestershire, 1893. Married actress Helena Pickard. Knighted 1934.

Had been a student at Royal Academy of Dramatic Art and took his first part at Lyceum Theatre in 1912. Joined the Benson Company; toured provinces and South Africa.

After the war Sir Cedric achieved fame as character actor with Birmingham Repertory Company—Churdles Ash in "Farmer's Wife," King Magnus in "The Apple Cart," Moulton Barrett in "Barretts of Wimpole Street."

Made his first film as long ago as 1911, but is best known for his work in "Rome Express," "Nell Gwyn," "Les Misérables," "Tudor Rose," "King Solomon's Mines."



**HARDY, OLIVER**, of Laurel and Hardy, was born in Atlanta, Georgia, Jan. 1892. He weighs 20 st. 4 lb.

Began his career as a tenor in vaudeville. This took him to Los Angeles and he made films for the old Lubin Company and co-directed with Larry Semon.

For some years acted in silent films with the Hal Roach company, and met Stanley Laurel in 1927. They were both members of Hal Roach's company then and discovered they were perfect foils to each other. Hence the partnership which has resulted in scores of films together. Became famous with two reelers, but later made longer comedies, such as "Fra Diavolo," "Bonnie Scotland," etc.



**HARE, J. ROBERTSON**, was born in London, December, 1891. Is married to Rene Vivian and has a daughter, Diana.

From the first wanted to be an actor and studied at Cairns James school, where Leslie Henson was also a student.

Had his first role in the provinces in "The Bear Leaders," then went to Comedy Theatre, London, in "The Scarlet Band." Long experience of provincial tours followed until Tom Walls offered him role in "Tons of Money," and this led to long partnership in Aldwych farces.

Has made most of them as films and also others including: "Oh, Daddy," "Friday the Thirteenth," "Car of Dreams," "Aren't Men Beasts."



**HARKER, GORDON**, born London, 1885, and has been well known on the stage since 1903, especially for his brilliant Cockney studies. He is the son of Joseph Harker, famous scene designer.

Was invalided out of army after the war, 1917, and then went into "Chu Chin Chow" and "Garden of Allah." While playing in Edgar Wallace's "Ringer" was seen by Alfred Hitchcock, who gave him his first film part in "The Ring."

Films since include "The Calendar," "Frightened Lady," "Rome Express," "Love on Wheels," "Britannia of Billingsgate," "Fighting Stock," "The Amateur Gentleman," "Beauty and the Barge."



**HARLOW, JEAN**, M.G.M. star and original platinum blonde, was born in Kansas City, March 3rd, 1911. Real name Harlean Carpenter.

Had no experience except in amateur theatricals when she went to Hollywood and appeared with Laurel and Hardy in "Double Whoopee." Got her big chance when Howard Hughes wanted a feminine lead for "Hell's Angels."

Best films: "Dinner at Eight," "Reckless," "China Seas," "Blonde Bombshell," "Libelled Lady." Five feet two inches tall, with blue green eyes and (now) golden brown hair. Has been married three times. Recently reported to be about to marry Wm. Powell.

**HAY, WILL**, was born in Scotland but spent most of youth in Manchester. Father was interested in the stage but Will preferred engineering, for which, applied to his hobby of astronomy he still has great inventive talent.

Began to recite self-written monologues at parties and charity concerts and eventually accepted stage offer.

Has been one of Britain's favourite music-hall acts, notably with his "Schoolmaster" sketch, for many years.

Made first film in 1933—"Those Were the Days"—and made an immediate hit on the screen. Films since include: "Boys Will Be Boys," "Where There's a Will," "Windbag the Sailor," "Good Morning Boys."



**HAYDON, JULIE**, real name Donella Donaldson, born Oak Park, Illinois, 1910.

Went to Hollywood at age of 7. Made her debut as a native girl in South Seas play, "Red Kisses."

At one point in her career took all her savings out of the bank to enable her to spend all her time in the theatre. Instead of doing other jobs—such as painting and embossing Christmas cards—in the day time. The gamble came off.

Was with Francis Lederer in Californian production of "Autumn Crocus" and was then chosen for Hecht-MacArthur production of "The Scoundrel" with Noel Coward, which made her famous.



**HEPBURN, KATHARINE**, born Hartford, Conn., Nov. 1908.

Parents strongly opposed her going on the stage but she went. Was with Edwin Knopf's stock company, Baltimore.

Made a hit in "The Warrior's Husband" and was at once engaged by Radio for "A Bill of Divorcement," talkie version with John Barrymore. Stole the film and became a top-flight star overnight.

Other films: "Morning Glory," "Christopher Strong," "Spitfire," "Little Women," "Break of Hearts," "Alice Adams," "Sylvia Scarlett," "Mary of Scotland," "A Woman Rebels," "Quality Street."

Auburn hair, grey eyes.



**HERSHOLT, JEAN**, born in Copenhagen, Denmark, July, 1886. Took a degree in painting. Acted in Denmark, Norway, Sweden and Finland for years before going to the San Francisco Exposition. He was seen there and drafted into pictures by Thomas Ince in 1914.

Later signed a long term contract with M.G.M.

Films include: "Stella Dallas," "Greed," "Don Q," "Emma," "The Lullaby," "Private Lives," "Grand Hotel," "Dinner at Eight," "Christopher Bean," "Men in White," "The Painted Veil," "The Country Doctor," "Hearts in Reunion."

Collects first editions and is an amateur artist of distinction.





**HOLT, JACK**, born at Winchester, Virginia, 1888, and went to Virginia Military Institute.

Had a varied career long before he ever made a picture. Was alternately engineer, farmer, copper prospector.

His cowboy experience brought him a contract for Western films and he made first appearance doing 30 feet cliff jump on horseback.

Made a series of Zane Grey stories, then other types of parts in films including: "Submarine," "Avalanche," "This Sporting Age," "The Wrecker," "Border Legion," "Master of Men," "Storm Over the Andes," "The Littlest Rebel." Hobby—polo.



**HOMOLKA, OSCAR**, born Vienna, 1898, wanted to be an actor from age of six, and at 16 borrowed fee to enter for examination of Vienna Dramatic Academy. Examiners laughed at him. Found small part stage work and until the war always played comedy roles. Served with Austrian Army. On his return determined to be serious and became famous for performances in Shakespeare, Shaw, O'Casey, Edgar Wallace.

Made about 30 films in German and French.

In London 1935, played in "Close Quarters" (two-character play), with Flora Robson and was signed by G.B. for role of Kruger in "Rhodes."

Films since include: "Everything Is Thunder," "Sabotage."



**HOPKINS, MIRIAM**, was born at Bainbridge, Georgia. Broke her ankle twice while rehearsing for musical shows. Made stage debut in chorus of "Music Box Revue." First dramatic role with Fredric March in "Puppets." Refused for a long time to go to Hollywood.

Eventually she went in 1932, and long list of successes followed, including: "Smiling Lieutenant," "Dr. Jekyll and Mr. Hyde," "Becky Sharp" (first star in full-length Technicolor film), "Barbary Coast," "These Three" and (in England 1936), "Men Are Not Gods."

Married to and divorced from playwright Austin Parker; has an adopted son Michael, aged 6.



**HORTON, EDWARD EVERETT**, was born in Brooklyn, New York, and educated at Columbia University.

Went on stage at 20 and had successful career, particularly in Gilbert & Sullivan, before entering films. Screen debut was in Paramount's "Ruggles of Red Gap," silent version, 1923.

Has made a long succession of films, and has also staged many productions of his own and made several working visits to England.

Recent films include: "Top Hat," "Private Secretary," "Her Master's Voice," "The Man in the Mirror," "Your Uncle Dudley."

Unmarried. Hobby—first editions and antiques.



**HOWARD, JOHN**, was born Cleveland, April 1913. Planned to become a professor of English. Was heard reciting at a college show by a Paramount talent scout, who made him an offer. He refused—then finding he had not enough money to fulfil his scholastic plans, wrote and said he would like to reconsider.

Was screen-tested in New York and went to Hollywood, 1934. Spent three months learning film acting technique, then made debut in "Car 99."

Films since include: "Gentlemen of the Navy," "Millions in the Air," "Soak the Rich," "Border Flight."

Hobbies are drawing and painting.



**HOWARD, LESLIE**, real name Stainer, born in London, April 1893, is married to Ruth Evelyn Martin, and has a son and daughter. Formerly bank clerk.

Joined up when war broke out and on demobilisation toured "Peg of My Heart," "Charley's Aunt" and other plays.

Went to New York and created a sensation in "Her Cardboard Lover" with Tallulah Bankhead, also in London. Appeared in many other New York successes.

First Hollywood film was "Outward Bound" (1930). Others include: "Smiling Through," "Berkeley Square," "Service for Ladies," "Scarlet Pimpernel," "Of Human Bondage," "Petrified Forest," "Romeo and Juliet."



**HULBERT, JACK**, was born at Ely, Cambs., April, 1892, educated Westminster and Cambridge. Robert Courtneidge gave him his first professional part in 1913, in "The Pearl Girl" and he appeared in many other shows, including "The Arcadians." When war broke out he joined up. Afterwards starred in "Bran Pie," "Pot Luck," "Clowns in Clover."

Film debut was in "Elstree Calling" and was then signed up by Gaumont-British for "Ghost Train," "Sunshine Susie," "Jack's the Boy," "Camels are Coming," "Bulldog Jack," "Take My Tip," on many of which he has also worked as director.

Is married to Cicely Courtneidge, one daughter.



**HUNTER, IAN**, was born at Kenilworth, near Cape Town, 1909, is married to actress Casha Pringle, and has two sons.

Served in the war and made film debut in "Downhill" for Gainsborough (1927), followed by "Easy Virtue," "The Ring," "Sally in Our Alley," and "Man From Toronto," one of Jessie Matthews' earliest films.

Went to Hollywood for Warners' "Midsummer Night's Dream," playing part of Theseus (1935).

Films since include: "Morals of Marcus," (Twickenham) and in Hollywood "Jalna," "I Found Stella Parrish," "To Mary, With Love," "The White Angel."

Six feet tall, brown hair, grey eyes.



**HUSTON, WALTER**, was born in Toronto, April, 1884. Began career as electrical engineer, but ran away to go on stage at 18. Toured extensively in stock companies for eight years; not very successful, went back to engineering.

Tried acting a second time and obtained a Hollywood contract. Made a great hit in "Gentleman of the Press" (1929) and has since been a top-liner on screen and stage.

Quiet, tall, serious-looking man. Married to Ninette Sutherland, second wife.

Best films: "Virginian," "Abraham Lincoln," "Wet Parade," "American Madness," "Rain," "Rhodes" (for Gaumont-British), and "Dodsworth."



**JENKINS, ALLEN**, real name Al McGonegal, was born New York, April, 1900.

Played on stage in number of successes—"What Price Glory," "The Last Mile," "The Front Page," "Blessed Event"—last of which won him a Warner Bros. contract for Hollywood.

Has been in many pictures, mostly for them, since including: "I Am a Fugitive From a Chain Gang," "42nd Street," "Hard to Handle," "The Keyhole," "Professional Sweetheart," "The Irish in Us," "Cain and Mabel," "Three Men on a Horse."

Married.



**JONES, ALLAN**, son of a Welsh coal miner, born in Pennsylvania in 1908, was a choir soloist until the age of fourteen.

After school hours he earned enough money to pay for musical studies by taking a job as labourer in the mines.

Staged a one-man concert at his own expense and the money enabled him to go to Paris to study.

Became a star in several operettas in New York, where he made a screen test for Metro-Goldwyn-Mayer.

Made his picture debut in 1935, singing "Everything's Been Done Before" in "Reckless." Sang song hit of 1936, "Alone" in "Night at the Opera." Biggest role in "Showboat of 1936".

Married actress, Irene Hervey, 1936.



**KEELER, RUBY**, was born Halifax, Nova Scotia, 1909. Went into the chorus of "The Rise of Rose O'Reilly" at age of thirteen, and also other shows while still at school.

Broadway noticed her in one of famed Texas Guinan's club shows and Ziegfeld signed her up for "Whoopie." Met Al Jolson and married him.

Was in another Ziegfeld show, and next starred in "42nd Street," which was her screen debut. Since then, has made "Gold Diggers of 1933," "Footlight Parade," "Dames," "Flirtation Walk," "Colleen."

Hobbies: dancing, riding, fishing.

**LANDI, ELISSA**, real name Elizabeth Marie Landi, was born in Venice, Dec. 1904, daughter of Countess Zanardi-Landi. Went on stage in 1924.

Entered films in 1928, in "Underground," made by Anthony Asquith.

In 1930 Fox placed her under contract and she made numerous films for them, including "Body and Soul," "Always Good-Bye," "Devil's Lottery" and "Woman in Room 13." Had an important part in Paramount's "Sign of the Cross."

Came back to Europe to make films in Paris and "The Amateur Gentleman" in England. Has since made "Mad Holiday" in Hollywood. Author of several novels.



**LANG, JUNE**, formerly known on screen as June Vladek, was born in Minneapolis, 1914.

Became a dancer in semi-professional performances, and then took up theatrical career wholly. Appeared in show "Temptations of 1930," in Los Angeles, and sang and danced in various musical comedies and revues.

First screen work was in Christie comedies, then was enrolled at Fox dramatic school and played in "Young Sinners," "Chandu the Magician," "Music in the Air."

In 1936, changed her name, and played in "Road to Glory." Since made "White Hunter."

Is unmarried, has blue eyes and describes her hair as "albino"



**LAUGHTON, CHARLES**, was born in Scarborough, July 1899.

Followed his father into the hotel business, saw service in France during the war, and on his return took dramatic classes while a clerk in Claridge's, London. Stage debut 1926, and quickly became well known. Tried films 1928, but did not succeed until "Devil and the Deep" in Hollywood 1932.

Returned to England, made world success in Korda's "Private Life of Henry VIII." Hits since include: "Mutiny on the Bounty," "Ruggles of Red Gap," "Rembrandt," Latest: "I, Claudius."

Married to Elsa Lanchester, who played "Peter Pan" to his "Captain Hook" on London stage, Christmas 1936.



**LAUREL, STANLEY**, of the M.G.M. comedy team of Laurel and Hardy.

Stan is the Thin Man of the two and became understudy for Charlie Chaplin in Fred Karno's shows at age of 17. Real name is Arthur Stanley Jefferson. Is British; was born at Ulverston, Lancs., June 1895.

When Chaplin went into films with Mack Sennett Stan went into vaudeville and did imitations of Charlie. Later, Chaplin persuaded him to go into films in 1917, but it was ten years before he met Hardy and started the partnership which made both of them famous.







**LAWRENCE, GERTRUDE**, real name Klasen, was born in London, July 1898, and appeared in "Dick Whittington" as a child.

Graduated through cabaret to the stage, having been star of first "Midnight Follies" at Hotel Metropole, London.

Appeared in Reinhardt's "The Miracle" (1911), and won fame as revue star in England and America. Equally noted as "straight" actress, particularly in Coward's "Private Lives." Talkie debut (1932); was in "Lord Camber's Ladies" (Elstree), and has since been in "Mimi," "Men Are Not Gods," "Rembrandt," etc.

Has daughter, Pamela, on stage.



**LAWTON, FRANK**, was born in London, September 30th, 1904, and is married to Evelyn Laye (1934).

Played a small part in Gerald du Maurier's production of "Last of Mrs. Cheyne," but scored considerably in it, and then found instant fame by his portrayal of "Young Woodley" in John Van Druten's play of that name.

Made various films in England, including "The Skin Game," "Michael and Mary," and then went to Hollywood to appear in "Cavalcade." Has worked there ever since in films including: "Over the River," "David Copperfield," with one or two trips back to England for "Friday the Thirteenth," "Mill on the Floss."



**LEDERER, FRANCIS**, is a Czech born in Prague, 1906, and early won scholarship in acting at Prague Academy. 6 ft. tall, dark.

Played over 200 roles in Europe—Shakespeare, Ibsen, Shaw, Noel Coward—and was Romeo to Elisabeth Bergner's Juliet in Max Reinhardt's production in Berlin.

Made his name in London with "Autumn Crocus," "Cat and the Fiddle," which he also played in New York.

Made films in Berlin and London, and went to Hollywood, 1934.

Films include: "Man of Two Worlds," "Romance in Manhattan," "The Gay Deception," "One Rainy Afternoon."



**LEE, ANNA**, born 1915, daughter of the Vicar of Igham, Kent, real name Joanna Boniface Winnifith.

Ran away from home to join a circus at age of 14, but was recaptured and brought home. Left school at 15.

Had brief experience on tour, played small parts till Gaumont-British chose her to play opposite Jack Hulbert in "The Camels Are Coming."

Other films: "Heat Wave," "Passing of Third Floor Back," "First a Girl," "O.H.M.S.," "King Solomon's Mines."

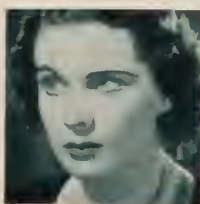
Is married to Robert Stevenson, young man who wrote and directed "Tudor Rose," and lives in beautiful wharfside home on banks of the Thames at Southwark.

**LEIGH, VIVIEN**, real name Vivian Mary Hartley, was born Darjeeling, India, Nov., 1913, and was married to H. Leigh Holman, barrister, and had baby daughter before starting serious acting career.

Studied at Comedie Francaise and R.A.D.A. and made inconspicuous film appearances—such as one of the school girls in "Things Are Looking Up," 1931. Began regular stage career in 1935, made overnight hit in "The Mask of Virtue."

Was signed up for films by Alexander Korda, but did not start work until 1936.

Films include: "Dark Journey," "Fire Over England," "Storm in a Teacup."



**LINDEN, ERIC**, born New York, 1909, son of an actor. Left university and worked in bank, travel bureau, as book-keeper and cinema usher until given introduction to New York Theatre Guild. Played there two years, then in Paris with American company.

Did radio work in 1931, which led to film offers, and after several parts he disappeared from Hollywood, and spent two years travelling abroad.

Returned and was given role in "Ah, Wilderness"—great success, resulting in M.G.M. contract.

Collects jade and porcelain; bachelor.

Made, 1936, "In His Steps."



**LINDSAY, MARGARET**, real name Margaret Kies, was born Sept. 19th, 1910, at Dubuque, Iowa.

Went to American Academy of Dramatic Art and learned dancing; could not get a job in New York; came to London and appeared in Galsworthy's "Escape," in "Death Takes a Holiday" and "Middle Watch."

Acquired an English accent. Went to Hollywood and played small parts till a chance came in "Cavalcade." This brought her a contract with Warners. Made "Private Detective 62" with Wm. Powell. "World Changes," "Voltaire," "Captured," "Bordertown," "G' Men," "Dangerous," "The Lady Consents."



**LYOYD, HAROLD**, born Burchard, Nebraska, April 20, 1893, is married to Mildred Davis, and has three children, Harold, Peggy and Gloria.

Worked as milkboy, errand boy, newspaper seller before making stage debut, aged 12, in Shakespeare. First real part at 14 in "Tess of the D'Urbervilles." Appeared in first film in Indian make-up in 1913. Was first man engaged by Hal Roach for his comedies. In films ever since, first as "Lonesome Luke." Tired of this character, and tried experiment of wearing glassless spectacles and playing "Innocent-in-trouble" roles.

One of the wealthiest stars. Made "The Milky Way" (1936) and has a new comedy coming this year.



**LODER, JOHN**, real name Lowe, son of Maj.-Gen. Sir William Lowe, born in London, 1898, educated at Eton and Sandhurst.

Started in pictures with Ufa, Berlin, having learned German as prisoner during Great War. Played lead in "The First-born" at Elstree (1927), and was given contract by Jesse Lasky.

Made Hollywood films with Ruth Chatterton, Ann Harding and other stars, and also played on New York stage.

Films include: "Doctor's Secret," "Lilies of the Field," "Seas Beneath" and after return to England in 1932, "Wedding Rehearsal," "The Battle," "Private Life of Henry VIII," "Lorna Doone," "Sabotage," "King Solomon's Mines."

Married French actress, Micheline Cheiral, 1936.



**LODGE, JOHN**, was born Washington, descendant of famous American legal family. Educated Harvard and Paris.

Graduated in law and was in practice in New York when offered a Paramount contract. Appeared in "The Woman Accused," "Murders in the Zoo" and came into prominence in 1933, when chosen to be Marlene Dietrich's leading man in "The Scarlet Empress." Left Hollywood soon afterwards and came to England, where he signed a contract with Associated British.

For them has starred in "Ourselves Alone," "The Tenth Man," "Sensation."

Is married to Francesca Bragiotti.



**LOMBARD, CAROLE**, is Carole June Peters, and was born Fort Wayne, Indiana, October 6th, 1909. Married William Powell, but marriage is dissolved.

Appeared with Monte Blue in "The Perfect Crime" at age of 12, but her career really dates from 1926, when she obtained a 5-year contract.

Motor accident so disfigured her, it was thought she would not act again, but plastic surgery restored her beauty.

Re-started film career as Sennett bathing girl. Recent films: "Princess Comes Across," "Hands Across the Table," "My Man Godfrey."

Recently signed new Paramount contract at £30,000 a picture.



**LOWE, EDMUND**, is a Bachelor of Arts and was a barrister for two years before entering films. Born San Jose, Calif., March, 1892.

Married Lilyan Tashman (died 1933), Rita Kaufman (1936).

Was six years on Broadway and was then persuaded to make films, his first being "Vive la France" with Dorothy Dalton.

Made a sensational hit in "What Price Glory?"; took a holiday in England and played in "One Increasing Purpose."

Pictures since include: "Cock-Eyed World," "Transatlantic," "American Madness," "Dinner at Eight," "Garden Murder Case," "Seven Sinners" (in England), "Mad Holiday."



**LOY, MYRNA**, M.G.M. star, real name Myrna Williams, was born at Helena, Montana, Aug. 1905. Has red hair, green eyes, freckles. Married Arthur Hornblow, film producer, 1936.

Had her first film role in Valentino's "What Price Beauty" in which former star, Nita Naldi played feminine lead.

Took large number of roles including "Arrowsmith," "Vanity Fair," "Love Me To-Night" and then went to M.G.M. for "Emma" with Marie Dressler.

First starring part for M.G.M. was "Everywoman's Man." Made a great hit in "The Thin Man" with Wm. Powell (with whom she is starred in "After the Thin Man"), "Wife Versus Secretary," "The Great Ziegfeld," "Libelled Lady."

**LUKAS, PAUL**, born Budapest, Hungary, May, 1895, studied at Actors' Academy of Hungary, making his debut in Molnar's "Liliom."

Was a stage star at age of 21, and played in every kind of part, Shakespeare, Ibsen, Shaw, for nearly ten years.

Began on the screen with the Ufa Company, Berlin, for whom he made "Samson and Delilah." Went to Hollywood and played opposite Pola Negri in "Loves of an Actress."

Has appeared in over fifty films since.

Films include: "Working Girls," "Strictly Dishonourable," "Kiss Before the Mirror," "Little Women," "Three Musketeers," "Ladies in Love."



**LUPINO, IDA**, born London, 1916, is daughter of Stanley Lupino, well-known English stage and screen comedian, who taught her elements of acting in a home-made theatre built in his garden. The family comes of 300-year old stock, starting with Italian clowns, all of whom have been in the theatre.

Played lead in Elstree film, "Her First Affair," at age of 15, and also appeared in "I Lived With You," "Prince of Arcadia," "Ghost Camera" and "Money for Speed."

Paramount then signed her up and she made instantaneous hit in "Search for Beauty." Other films are, "Anything Goes," "One Rainy Afternoon," "Yours for the Asking."



**LYNN, RALPH**, born at Manchester, March, 1882.

Made his first appearance at Wigan, and played in New York before reaching West End stage in London. This was for "By Jingo If We Do!" in 1914.

Then began partnership with Tom Walls in "Tons of Money" and in a score of other farces by Ben Travers, all of which have been filmed.

Other films include: "Turkey Time," "Cup of Kindness," "Dirty Work," "Pot Luck," "All In," "For Valour."

Married Gladys Niles, and has a daughter and son, former on the stage.







**MACDONALD, JEANETTE**, was born at Philadelphia, June 1907 and first obtained a part in the chorus of Ned Weyburn show. Played leads in "Irene," "Tip Toes," etc., and was noticed by Ernst Lubitsch, who engaged her to play opposite Maurice Chevalier in "The Love Parade."

This placed her right at the top as a musical comedy star, and she made "Monte Carlo" (with Jack Buchanan), "One Hour With You" and "Love Me To-Night."

Then went to M.G.M. as star of "Cat and the Fiddle," "Merry Widow," "Naughty Marietta," "Rose Marie," "San Francisco" and "Maytime." Announced engagement to Gene Raymond 1936.



**MACKAY, BARRY**, born London, 1906, son of Leonard Mackay, noted actor.

Was intended for Navy, but chose stage and began in 1922. Four years later reached first important part, in "Rose Marie," at Drury Lane, followed by many musical shows.

While playing in "Ball at the Savoy" (1933), at Drury Lane, was seen by Victor Saville and cast in Jessie Matthews' picture, "Evergreen."

Films since include: "Private Life of Don Juan," "Brown on Resolution," "Me and Marlborough," "The Private Secretary," "The Great Barrier."

Married stage star, Natalie Hall.



**MACMURRAY, FRED**, born in Kanakee, Illinois, August 30th, 1908, is 6 ft. 3 ins. tall and has brown eyes and hair.

Is son of a violinist and paid his way through college by singing and playing in local orchestra. Joined a Chicago orchestra, went to Los Angeles and played saxophone in dance band.

Spent another five years singing and acting before making stage success in "Roberta," which lead to Paramount contract.

Films include: "Gilded Lily," "Hands Across the Table," "Trail of the Lonesome Pine," "Texas Rangers," "Champagne Waltz," "Maid of Salem."

Married Lillian Lamonte, actress, 1936.



**MARCH, FREDRIC**, real name Frederic Francis McIntyre Bickel, born Racine, Wisconsin, 1897, worked in a bank and went on stage when given a year's leave (1920).

Was for three years with stock company in Denver, where he met and married Florence Eldridge. Refused to go into films until talkies came. Was on stage in Los Angeles when invited to play in "The Dummy." Made a hit in "Royal Family of Broadway."

Other films include: "Dr. Jekyll and Mr. Hyde," "Death Takes a Holiday," "Dark Angel," "Anna Karenina," "Anthony Adverse," "Mary of Scotland," "A Star Is Born."

5 feet 11 inches in height; brown hair and brown eyes.

**MARSHALL, HERBERT**, born May, 1890, was once articled clerk in firm of accountants in London. Married Mollie Maitland (dissolved); Edna Best.

Did not think of stage till he was 21. Then went to war and lost a leg. Returned to stage and became a star. Made many British films, "Murder," "Michael and Mary," "The Faithful Heart."

Went to Hollywood 1932, and appeared in "Secrets of a Secretary," "Blonde Venus," "Trouble in Paradise." More recently: "The Dark Angel," "The Lady Consents," "A Woman Rebels," "Girls' Dormitory."

Made "I Was a Spy," in England 1933.



**MARTINI, NINO**, born Verona, Italy, Aug., 1904. Father died when he was ten.

Boy sang in church choir, and was heard and adopted by Zenatollo, Italian tenor, and his wife.

Made opera debut in Milan. Concerts in London, Paris, etc., followed. Met Jesse Lasky in Paris and went to Hollywood (1929), at same time as Maurice Chevalier. Both appeared in "Paramount on Parade"—but only Chevalier made a hit. Martini returned to opera and had sensational Metropolitan debut in 1934.

Returned to Lasky in Hollywood, and in 1935 made "Here's To Romance," film success. 1936—"The Gay Desperado."



**MARX BROTHERS** are Groucho (Julius), with moustache and cigar; Harpo (Arthur), silent, blonde wig, plays harp; Chico (Leonard), battered hat, Italian-American accent, plays piano. Groucho was born 1895, Harpo 1893, Chico 1891. With their brothers Gummo and Zeppo (now in business), were born in New York and brought up in poverty. Mother trained them for theatre—at first Chico and Harpo playing pianos, Gummo and Groucho singing. Harpo gave up and became hotel clerk. When brothers went on tour mother insisted on his going. In protest he refused to speak—and his pantomime brought house down.

Parted during War, re-united 1923 and made first Broadway hit. Screen debut: "The Cocoanuts" (1929). Greatest success: "A Night at the Opera" (1936). Latest: "A Day at the Races."

All three are expert serious musicians, Groucho being considered one of the finest living guitar players, and all of them able to play at least three instruments. Harpo and Chico are rated among U.S.'s best bridge players. Groucho has been married 16 years, Chico 20 years, and Harpo married actress, Susan Fleming, 1936.

Other films are: "Animal Crackers," "Monkey Business," "Horsefeathers," "Duck Soup."

Zeppo (the youngest, born 1901) left the other three in 1935.



**MASSEY, RAYMOND**, born in Toronto, 1896, member of famous Canadian family. Educated at Oxford. Served in Great War.

He made his stage debut in 1922 and has a distinguished record as actor in plays such as "The Constant Nymph," "Late Night Final," "Rats of Norway," etc., and also as producer of many successes. Went to Hollywood to appear in "The Old Dark House," in 1932.

Films in England since include: "The Scarlet Pimpernel," "Things To Come," "Dreaming Lips," "Under the Red Robe."

Is married to actress Adrienne Allen and has two small sons.



**MATTHEWS, JESSIE**, was born in London, March 11th, 1907.

Made her first appearance on London stage in "The Music Box" at the Palace, and was then given a part in "Charlot's Revue."

Was Gertrude Lawrence's understudy and took her part when she was ill, with great success. Starred in many shows.

Entered films in 1931 in "Out of the Blue," then "There Goes the Bride," "Good Companions," "Evergreen," "First a Girl," "It's Love Again," "Head Over Heels."

Married to Sonnie Hale, second husband.

Seriously ill for nearly half of 1936, but made miraculous recovery—and restarted work March, 1937.



**McCREA, JOEL**, was born Los Angeles, November, 1905.

Went straight from university to film crowd work, where he remained for two years.

Eventually got a contract with Radio, for whom he made "The Jazz Age."

Contract with Metro-Goldwyn followed; he played in "The Five o'clock Girl," "So This Is College." Back Radio and did "Lost Squadron," "Bird of Paradise," etc. Now under contract to Sam Goldwyn. Other films include: "Private Worlds," "Barbary Coast," "Splendour," "These Three," "Come and Get It," "Manhattan Madness."

Married to Frances Dee and has two children.



**McLAGLEN, VICTOR**, born in London, Dec. 1886, one of eight sons of Bishop of Claremont, South Africa.

Victor's first films in England were "The Call of the Road" and "The Glorious Adventure." Went to Hollywood and made a name in parts of the "Cock-Eyed World" type.

Came to England to make "Dick Turpin" for Stafford Productions. Finest performance: "The Informer" which brought him £60,000 contract for 3 more pictures, and won for him the Motion Picture Academy Award for the best performance of the year.

Recent films: "Under Two Flags," "Klondyke Annie," "Magnificent Brute."



**MENJOU, ADOLPHE**, born Pittsburg, Feb., 1890, son of a French innkeeper and his Irish wife; was educated at Culver Military Academy and Cornell University.

After various engagements in stock companies, "drifted to New York," found a job as an extra.

Served in Red Cross during the war on Italian front. Became a captain. Afterwards ventured into management, but returned to films.

First important role was in Chaplin's "Woman of Paris" (1924). This made his reputation.

Other films: "Front Page," "Farewell to Arms," "The Milky Way," "Sing, Baby, Sing." Married to Verree Teasdale.



**MERKEL, UNA**, M.G.M. featured player, was born at Covington, Kentucky, December 1907, and went to a dramatic school in New York.

First job on the stage lasted 2 weeks, second withdrawn after 3 weeks, but Una persevered. Was praised by critics for her work in "Coquette," 1927, and was chosen by D. W. Griffith for role of Ann Rutledge in "Abraham Lincoln."

Cultivated her native comedy gifts with Fox Films in "Six-Cylinder Love," "Daddy Long Legs," etc., and was then signed by M.G.M., for whom she has played long succession of comedy roles. Recent films: "Broadway Melody of 1936," "Riff Raff," "Born To Dance."



**MILLAND, RAY**, real name Jack Milland, is an Irishman and was born in Drogheda, Jan. 3rd, 1905. Married to Muriel Weber.

After appearing on the stage and in British films, went to Hollywood for Warner Bros.

Took small parts, did not have much luck; went to M.G.M. Did not have much luck there either. Third time was given a break by Paramount in a Western. This time Ray shot ahead and Paramount decided to groom him for stardom. Films include "Payment Deferred," "Bolero," "We're Not Dressing," "The Gilded Lily," "Next Time We Live," "Big Broadcast of 1937," "Jungle Princess."



**MILLS, JOHN**, born Suffolk, 1908, was a clerk in grain business before coming to London to try the stage. Had very little luck but got a small job in musical comedy chorus.

This did not last long. Canvassed from door to door for a commercial firm.

Then R. C. Sheriff chose him to play part of Raleigh in a tour of "Journey's End" in India.

Films include: "The Midshipmaid," "Brown on Resolution," "Car of Dreams," "O.H.M.S."

Showed versatility on stage in 1936, by going from Robert Donat's war drama "Red Night" into farce hit "Aren't Men Beasts."





**MONTGOMERY, DOUGLASS**, was born in Los Angeles in 1908. Real name Robert Douglas Montgomery. Started on screen as Kent Douglass to avoid confusion with Robert Montgomery.

Played in New York for the Theatre Guild. An operation took him to California with his family to recuperate and he then found that his work was well known and a contract awaiting him with M.G.M.

Appeared in "Paid" with Joan Crawford, "Waterloo Bridge," "Little Women," "Little Man, What Now?" and in England 1936, "Everything Is Thunder."



**MONTGOMERY, ROBERT, M.G.M. star**, was born in Beacon, New York, May 21st, 1904. Is married to Elizabeth Bryan Allen.

Worked on a railway when his father's fortune vanished; was deck hand on a Standard Oil tanker. Got his chance to do bits on the stage through a theatrical friend.

First talkie with M.G.M. was "So This Is College," followed by numerous films with Garbo, Norma Shearer, Joan Crawford, Marion Davies, Tallulah Bankhead, Helen Hayes.

Notable films: "Forsaking All Others," "Private Lives," "The Big House,"—and more recently "Petticoat Fever," "Suicide Club," "Piccadilly Jim," "Night Must Fall."



**MOORE, GRACE**, was born in Jellico, Tennessee, 1901. As a child, wanted to become a missionary.

Sent to smart Ward-Belmont finishing school at Nashville, then to musical academy near Washington.

Made debut at Washington, 1918. Parents opposed it, so she ran away to New York, sang at cafes and on tour.

Was given lead by Irving Berlin in "Music Box" revue, 1923. and made Metropolitan Opera debut, 1928.

Entered films with "Jenny Lind," but made present fame with "One Night of Love." Films since: "Love Me For Ever" "The King Steps Out," "Interlude."



**MORGAN, FRANK**, real name Wupperman, born in New York, 1890, graduated from Cornell University, worked at selling real estate, punching cows, soliciting newspaper ads., selling tooth-brushes and working with his father's famous Angostura Bitters Company before going on the stage in a vaudeville skit. This was followed by the juvenile lead in "Mr. Wu" in 1914, and leading roles in several silent pictures with the old Vitagraph company. He returned to the stage, then made debut in talkies in 1932.

Films include: "When Ladies Meet," "Cat and the Fiddle," "Imperfect Lady," "Suicide Club," "Dimples."

Elder brother, Ralph, is also prominent screen player.



**MUIR, JEAN**, real name Fullarton, was born New York, 1911, of Scots-American parents. Educated at Dwight School, Englewood, N.J. and at the Sorbonne, Paris.

At school was president of Dramatic Club and began professional career as understudy in "Bird in Hand." Leading lady became ill and Jean took her place.

After this went back to stock companies again till a Warner Bros. scout spotted her and gave her a contract.

Films include: "Life Begins," "The World Changes," "As the Earth Turns," "Desirable," "Oil for the Lamps of China," "A Midsummer Night's Dream," "Stars Over Broadway."



**MUNI, PAUL**, was born in Lemberg, Austria, 1895, but educated in New York. Real name is Muni Weisenfreund. His parents were poor; his father died when he was 15.

At times he and his mother, also on the stage, had to sleep in waiting-rooms when on tour. From 1908 to 1926 played largely in Yiddish theatres; then was seen by Sam Harris, producer, and made an instant success in "We Americans."

Film career began with Fox in 1928; with "Scarface" in 1932, Muni's fame was established.

Films include: "I am a Fugitive From a Chain Gang," "Black Fury," "The Story of Louis Pasteur," "The Good Earth."



**NEAGLE, ANNA**, real name Marjorie Robertson, born London, Oct., 1908. Taught ballroom dancing and was finalist in world championship. Became chorus girl in Cochran and Charlot shows and while in "Stand Up and Sing" with Jack Buchanan began film career which has made her one of Britain's most popular stars in a few years.

Tells of her rise to success in article on Page 75. Films include: "Goodnight Vienna," "Flag Lieutenant," "Little Damsel," "Bitter Sweet," "Nell Gwyn," "Peg of Old Drury," "Limelight," "The Three Maxims," "London Melody."

Unmarried.



**OAKIE, JACK**, was born in Sedalia, Missouri, 33 years ago. Was a clerk in a small New York office but had a way of making people laugh. Fay Leslie, impresario, thought he could make more people laugh and engaged him as partner in Junior League Follies.

They did several shows together and worked in vaudeville. Went to Hollywood, and crashed into Westley Ruggles film "Finders Keepers," by hailing startled director as long-lost friend.

As a result, Paramount gave him a part with Clara Bow in "The Fleet's In" and Jack's name was made.

Married Venita Varden, dancer, 1936.



**OBERON, MERLE**, real name Estelle Merle O'Brien Thompson, was born in Tasmania 1911, and worked as telephone operator in Calcutta office before coming to London on holiday with uncle. Refused to go back, became dance hostess in smart restaurant and did film crowd work until seen one day in studio restaurant by Alexander Korda. Result—contract. Played in "Wedding Rehearsal," "Men of To-morrow," then (1933), made world hit in 1½ minute part of Ann Boleyn in "The Private Life of Henry VIII."

Went to Hollywood 1935, and has made "Folies Bergere," "Dark Angel," "These Three," "Beloved Enemy." Returned to England 1936, for "I, Claudius." Unmarried.



**O'BRIEN, PAT**, born Milwaukee, 1899, began in pictures with the old Kalem Company, New York. Full name William Patrick O'Brien.

Began his stage career at instance of James Gleason, who saw him in amateur show. As a result, Pat went on tour, his first professional part being in "Way Down East."

Had successful run of parts, then bad luck and was going into business as salesman when Howard Hughes gave him star part in "The Front Page."

Is married to former actress, Eloise Taylor. Films include: "Oil for the Lamps of China," "Page Miss Glory," "Ceiling Zero," "China Clipper."



**OLAND, WARNER**, creator of famous screen detective Charlie Chan, was born at Umea, Sweden, October 1880; is married to Edith Shearn.

Began with stock company in Boston where he was educated, toured U.S. for 20 years; played Shakespeare and Ibsen. Toured the world several times.

First film was "The Jazz Singer." Became famous for Oriental roles and the Chan series of successes began. Recent films include: "Charlie Chan in Egypt," "Charlie Chan in Shanghai," "Charlie Chan's Secret."

His hobbies are completely Occidental, however, including golf, tennis and running a ranch.



**OLIVER, EDNA MAY**, real name Edna May Nutter, born Boston.

Descendant of a President of the U.S. Financial troubles forced her to give up operatic career and she became an actress in musical comedy and drama, appearing on Broadway for several years. Worked as a dressmaker and a milliner "between seasons."

First hit was "Show Boat" and she signed a film contract at the end of the run of the play.

Greatest hits: "David Copperfield," "A Tale of Two Cities," and "Romeo and Juliet."

Has also been teamed with James Gleason in series of Radio detective films.

**OLIVIER, LAURENCE**, born Dorking, Surrey, 1907, son of a clergyman. Made his acting debut at Stratford-on-Avon Festival Theatre, as Katherine in "The Taming of the Shrew"—a special all-boys production—in 1922. Joined the Birmingham Repertory Company and spent two years there. Played Stanhope in the original production of "Journey's End."

Was in Hollywood in 1930, but did not like it and since return has built present position as one of foremost young actors.

Films include: "Potiphar's Wife," "Yellow Passport," "Moscow Nights," "As You Like It," "Fire Over England."

Is married to Jill Esmond and has one child.



**O'SULLIVAN, MAUREEN**, is a Dublin girl, born May, 1911, daughter of a major in the Connaught Rangers. Owes her screen career to the fact that in 1930 Frank Borzage was making "Song o' My Heart" with John McCormack in Ireland.

Borzage saw her in a cafe and offered her the part of a colleen in the film. Started Maureen in films. She had had no idea of them till then. Made several films for Fox.

First M.G.M. role was in "Tarzan the Ape Man" and has been in many excellent pictures since, including: "The Thin Man," "Barretts of Wimpole Street," "Anna Karenina," "Tarzan Escapes."

Married John Farrow, Hollywood writer, 1936.



**PARKER, JEAN**, real name Mae Green, was born Montana, 1917.

Her picture was being used in connection with the advertising of the Olympic Games four years ago in California. An M.G.M. talent scout saw the picture, liked it, and requested Jean to come to the studios for a test.

Jean was out hiking with some friends and said she would come next day. This staggered and impressed the officials of M.G.M. who forthwith gave her a contract.

Was in "Gabriel Over the White House," "Girl I Made," "Sequoia," "Murder in the Fleet," etc. Came to England 1935, and played heroine of Korda hit, "Ghost Goes West."

Married New York newspaper man, George Macdonald.



**PATERSON, PAT**, is the daughter of a Bradford wool merchant and was born at Bradford, April 1911. Married to film star Charles Boyer.

Appeared in pantomime at age of 10—"Babes in the Wood." Father opposed her going on stage, but at 16 she ran away and joined touring company of "Stop Flirting." Her success in this reconciled her family to the career she had chosen.

After making several films for Fox-British, went to Hollywood and appeared in "Bottoms Up." Other films: "Lottery Lover," "Spendthrift."

Now under contract to Walter Wanger, as is her husband also.





PENDLETON, NAT, was born Davenport, Iowa, 1899, and took an engineering degree at Columbia University.

Was in business in Spain and Portugal until 1921, when he returned to America and formed True Story Films Corporation. After that became professional wrestler and won World's Amateur Heavyweight Championship at Amsterdam Olympic Games. Played several film parts in between fights for old Lubin Company, Famous-Players-Lasky and Cosmopolitan. Talkie debut was in "The Laughing Lady" and has made many pictures for M.G.M. since, including "The Thin Man," "100% Pure," "Reckless," "Garden Murder Case." Still wrestles as a hobby.



PILBEAM, NOVA, was born Wimbledon, Nov., 1919, daughter of Arnold Pilbeam, late Sir Nigel Playfair's manager. Real name Nova Margery—"the new Margery" to avoid confusion with her mother.

She studied dancing at Royal Academy of Dramatic Art and gained scholarship in elocution there. Made stage debut at age of 12, and played Marigold in "Toad of Toad Hall," Ellen in "Gallows Glorious," etc.

In 1934, Director Berthold Viertel chose her to play in G.B. film, "Little Friend." Has since appeared in "The Man Who Knew Too Much," "Tudor Rose," and on stage as Peter Pan and in "The Lady of La Paz," which is her latest film.



PITTS, ZASU, born Paterson, Kansas, 1898.

Name Zasu is from the last two letters of her Aunt Liza and first two letters of Aunt Susan. Made her first film with Mary Pickford in "Little Princess" (1917).

Though a comedienne, Zasu leapt into fame by her tragic performance in "Greed" with Erich von Stroheim (1925).

Has since returned to "fluttery" comedy, parts include: "Dames," "Mrs. Wiggs of the Cabbage Patch," "Ruggles of Red Gap," "Going Highbrow."

Came to England to make her first British film at end of 1936.

Married (1) Tom Gallery. (2) Edward Woodall. Has daughter and adopted son.



PONS, LILY, was born Cannes, 1907. Started out to be a pianist. After three years study of singing, made debut at Opera House, Mulhouse, Alsace. Engagements with minor opera companies followed and when Gatti-Casazza presented her at New York Metropolitan House in Jan., 1931, she was unknown to the major opera world.

It was most sensational operatic debut in recent times.

Came to screen late 1935, in "I Dream Too Much." Has since made "The Girl From Paris."

Married August Mesritz, music critic (dissolved), and became engaged to Andre Kostelanetz, orchestral conductor, 1936. Five feet tall, black hair, dark eyes.



POWELL, DICK, Warners' star, is Richard E. Powell, born at Mount View, Arkansas, November 1906, began as a church singer, then became soloist in concerts at Louisville, Kentucky. Sang on radio, and was a theatre Master of Ceremonies for three years. At one time in a vaudeville act with Ginger Rogers.

Made screen debut 1932, in "Blessed Event." Films include: "42nd Street," "Twenty Million Sweethearts," "Midsummer Night's Dream," "Page Miss Glory," "Thanks a Million," "On the Avenue," "Gold Diggers of 1937."

Six feet tall, with red hair, blue eyes. Married Joan Blondell, 1936.



POWELL, ELEANOR, born Springfield, Mass., 1914. Father died before she was a year old. Mother sent child to dancing class to cure shyness. Appeared on stage as child ballet dancer, but at 16 failed to find work because she could not tap dance. Learned and obtained part in "Follow Through." In 1934 was adjudged by experts "World's Greatest Feminine Tap Dancer." M.G.M. made film tests and gambled on her for lead in "Broadway Melody of 1936."

Became star at once. Fell ill through overwork, but returned to Hollywood to make "Born to Dance." Unmarried, doesn't smoke or drink. Has chestnut hair and blue eyes.



POWELL, WILLIAM, was born in Kansas City, July 29th, 1892. Went to American Academy of Dramatic Arts, New York, became an actor at 19, and started in films ten years later. Played in "Beau Geste," "The Last Command," "Interference," etc., but though a star he did not ascend to his present fame until about 1933, when he made "One Way Passage," following with his great hit, "The Thin Man," in 1934. This created the now famous team of Powell and Myrna Loy. Recent films include: "Rendezvous," "The Great Ziegfeld," "The Ex-Mrs. Bradford," "Libelled Lady" and "After The Thin Man." Second marriage—to Carole Lombard—was dissolved.



POWER, TYRONE, born America, 1914, son of famous actor of same name. First stage appearance was at the age of seven. In 1931 his father went to Hollywood to play in "The Miracle Man," and Junior went too. Tried to find film work for himself but was unsuccessful and returning to New York, obtained small stage parts and radio engagements.

Big chance came in 1934 when he was chosen for important role in "Romance," with Leontovitch on Broadway. Made other hits in "Romeo and Juliet," and "Joan of Arc."

Was tested for films by Twentieth Century-Fox and given a seven years contract and big part in "Lloyds of London." Also made "Love Is News," with Loretta Young.



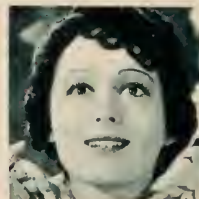
RAFT, GEORGE, is of German and Italian parentage, born in New York, and was a former boxer and baseball player.

After trying various other jobs, Raft became a dancer and danced at New York night clubs and later at smart West End clubs in London.

Made his screen mark as a gangster in "Quick Millions," and "Scarface."

Was promoted quickly to starring and made "Dancers in the Dark," "Night After Night," "Bolero," "The Trumpet Blows," "Rumba," "Yours for the Asking."

Five feet 10 inches tall, with black hair and brown eyes. Hobbies—baseball, boxing, and buying new clothes.



RAINER, LUISE, born in Vienna 1912, of wealthy parents. Fortune dwindled and she attended an audition on the stage of the Dumont Theatre in Dusseldorf. Found herself with the most important role of the season, and remained for two years. Was seen by Max Reinhardt and played with his company for three years.

Went to Hollywood for M.G.M. and her performance opposite William Powell in "Escapade" (her first role in English), made her a star overnight. Other films: "Great Ziegfeld," "Good Earth." Black hair and brown eyes.

Married, Jan. 1937, Clifford Odets, young American playwright and scenario writer.



RAINS, CLAUDE, was born London, 1889, and was once a call boy at His Majesty's Theatre.

His first stage appearance was in "Sweet Nell of Old Drury," at age of 11.

Won overnight success in film "The Invisible Man."

Was chosen by Ben Hecht and Charles MacArthur to star in "Crime Without Passion" (1934). Then came to London under a Gaumont-British contract and starred in "The Clairvoyant" with Fay Wray.

Has since returned to Hollywood, where his films include "The Man Who Reclaimed His Head," "The Last Outpost," "Anthony Adverse."



RATHBONE, BASIL, was born in South Africa, June, 1892, and started his acting career in Shakespeare in 1912, in England.

Went to America for "The Czarina," and made "The Masked Bride," with Mae Murray at M.G.M. After other New York stage plays returned to Hollywood for "The Last of Mrs. Cheyne," with Norma Shearer, and was signed by M.G.M.

Made "Sin Takes a Holiday," "A Woman Commands," etc., then returned to England and made "One Precious Year," "Loyalties." Back in Hollywood (1935), played in "David Copperfield," "Anna Karenina," "A Tale of Two Cities," and (1936) "Romeo and Juliet." Then, in England, "Love From a Stranger." Married to Ouida Bergere, writer.

RATOFF, GREGORY, was born Samara, Russia, April, 1897, and educated at (then) St. Petersburg.

Made stage debut at Imperial Theatre, Moscow, and remained there several years.

Married Eugenie Leontovitch, actress, and together they went to America in 1922.

After a series of play successes went to Hollywood in 1932, for "Melody of Life," a serious part, but later became famous as screen comedian.

Other films include: "What Price Hollywood," "Professional Sweetheart," "I'm No Angel," "18 Minutes" (in England), "The Road to Glory," "Sing, Baby, Sing."



RAY, RENE, was born in London, September 26th, 1911, and ran away from school to go on the stage.

Obtained a part as an extra but couldn't see herself in the picture when it was screened. First films were "Palais de Danse," and "Young Woodley."

Appeared in half a dozen other films before her excellent work as the landlady's daughter in "The Dominant Sex," at the Aldwych Theatre, brought her a contract with Gaumont-British.

Appeared with Conrad Veidt in "Passing of the Third Floor Back," "His Lordship" with George Arliss.

Married composer George Posford, 1936.



ROBESON, PAUL, was born in New Jersey, 1898, son of a negro preacher, who escaped from slavery. Educated at Rutgers University and won many distinctions.

Became a member of the all-American football team. Became a law graduate and joined a firm of solicitors, but gave it up "on account of race prejudice."

This was the beginning of his career as actor and singer. Appeared in "All God's Chillun Got Wings" and "Emperor Jones" with immense success, and made many concert tours.

Greatest hit in "Show Boat," which he filmed later.

Other films include: "Emperor Jones," "Sanders of the River," "Song of Freedom," "King Solomon's Mines."



ROBINSON, EDWARD G., character actor, was born in Bucharest, Rumania, Dec. 12th, 1893, and went to Columbia University.

Began in amateur theatricals, wrote "Bells of Conscience" for variety stage and appeared in it himself. Was in "The Bright Shawl" with Richard Barthelmess (1923).

Eight years later came into prominence in films with "Little Caesar," then "Five Star Final," etc.

Others include: "Two Seconds," "Tiger Shark," "Silver Dollar," "Barbary Coast," "Bullets or Ballots," "Thunder in the City" (in England).

Is married to Gladys Lloyd.







ROBSON, FLORA, was born at South Shields, Durham, 1902. Studied at the Royal Academy of Dramatic Art, London, and was a bronze medallist, 1921. Made her stage debut in that year, in Shakespearean and other repertory. In 1924 left the stage, and did welfare work at a large factory for nearly four years. Returned to the stage as a member of Amner Hall's Cambridge Festival Theatre Company, and in 1932 made striking success in "The Anatomist" at Westminster Theatre. Since then has been regarded as one of England's finest actresses. Entered films in 1931. Made "Dance, Pretty Lady," "Catherine the Great," and "Fire Over England."



ROBSON, MAY, daughter of a British naval captain, was born in 1865 at Melbourne, Australia. Went to America as a child and made her stage debut, 1883. Speedily acquired a reputation, especially in character parts of elderly people. First film role was in "The Angel of Broadway" for Pathe. Was placed under contract by M.G.M. and endeared herself to filmgoers by her peppery, energetic "old ladies" with hearts of gold. Notable films: "Letty Lynton," "Men Must Fight," "White Sister," and—her greatest personal success—"Lady For a Day" ("Apple Annie").



ROGERS, GINGER, real name Virginia Katherine McMath, born Independence, Missouri, July 1911. Marriages to Jack Pepper and Lew Ayres—dissolved. Danced her way to a Charleston championship in Texas and on to stage. Played in several New York shows and in films at Long Island. Then to Hollywood for "The Tip-Off," "42nd Street," "Gold Diggers of 1933," "20 Million Sweethearts," etc. Scored her greatest hits with Fred Astaire in "Flying Down to Rio," "Gay Divorce," "Roberta," "Top Hat," "Follow the Fleet," "Swing Time." Red hair, brown eyes.



ROSS, SHIRLEY, real name Bernice Gaunt, was born in Omaha, Nebraska, 1916, but went to school in Hollywood. Showed great promise as pianist and singer, gave ten concerts as schoolgirl pianist. Gus Arnheim, famous band leader, signed her to sing with his band. Toured, and then came to fashionable Beverly Wilshire Hotel, Hollywood. First went into films for M.G.M., appearing in "100 Per Cent. Pure," and "Blonde Bombshell," with Jean Harlow, and "Merry Widow," "Age of Indiscretion." Paramount then chose her for lead in "Big Broadcast of 1937," her first starring film. Has since made "Hideaway Girl."

RUGGLES, CHARLIE, was born in Los Angeles, where his father was in wholesale drug business. Was intended as a doctor.

But Charlie longed for the footlights, and obtained small part in Barrie's "Admirable Crichton." Joined stock companies and toured: played "old man" parts for 8 years before becoming a juvenile; Starred on New York stage. Made silent films. Talkie debut was as drunken reporter in "Gentlemen of the Press" (Paramount). Recent films: "Ruggles of Red Gap," "Anything Goes," "Early to Bed," "Wives Never Know."



RUSSELL, ROSALIND, was born in Waterbury, Connecticut, and came to films via an apprenticeship in "tent shows," repertory companies and the New York stage. Her father was a prosperous lawyer and her mother the editor of "Vogue." When she first went to Hollywood declined to play leading parts till she had more film experience and took a small part in "Evelyn Prentice" (M.G.M.—1934). After increasingly good parts in "Forsaking All Others," "China Seas," etc., she was starred in "Rendezvous" with William Powell, and made a hit. Notable films since include: "Suicide Club," "Under Two Flags," "Craig's Wife." Unmarried.



SCOTT, RANDOLPH, was born at Orange, Virginia, Jan., 1903, son of administrative engineer. Played in college shows, but decided to study textile manufacture. After year's tour of Europe and two years' work, decided he would like to see Hollywood. Joined Pasadena Community Playhouse and stayed eight months, rising to juvenile lead. Was seen by Paramount and signed for "Sky Bride," his first film, 1931. Other films include: "To the Last Man," "Roberta," "So Red the Rose," "Follow the Fleet," "And Sudden Death," "Go West, Young Man." Married 1936, a member of the famous family of Dupont.



SHEARER, NORMA, was born in a Montreal suburb in Aug. 1904. Went to New York 1920, but could not find stage or screen work for six hard-up months. First part lasted three days in a college film. Made steady progress and was signed for Hollywood by Louis B. Mayer. There she met and married Irving Thalberg, M.G.M. production chief who died last year. Has two children. Notable films include: "Trial of Mary Dugan," "Last of Mrs. Cheyney," "The Divorcee" (best performance of the year award), "Private Lives," "Smilin' Through," "Barretts of Wimpole Street," "Romeo and Juliet." Five feet one inch tall, brown hair, blue eyes. Is now one of principal shareholders in the M.G.M.



SIDNEY, SYLVIA, was born New York, Aug. 1910. Went on stage and while playing 14-week repertory engagement in Denver was invited to Hollywood for a picture. Made it and returned to New York stage. Was in stage play of "Bad Girl" when Paramount chose her for "City Streets" in which she gave famous performance (1931). Films include: "Miracle Man," "Ladies of the Big House," "Madame Butterfly," "Jennie Gerhardt," "Accent on Youth," "Mary Burns, Fugitive," "Trail of the Lonesome Pine," "Fury," "Sabotage," "You Only Live Once." Has dark brown hair, and blue eyes. Marriage to Bennett Cerf, New York publisher, was dissolved.



SIMON, SIMONE (pronounced Seemong, Seemoan), was born Marseilles, 1914, and was taken at age of 10 to Madagascar, where her father had a graphite mine. Educated at various places including Berlin and Turin, and reached Paris at the age of 15, determined to be a sculptor. Was sitting in cafe one day when a Russian film producer approached her. She snubbed him. He persisted and she made a film for him—aged 17. Went on making films and at 20 was a star. Signed for Hollywood by Fox. Made English-speaking debut and was immediate hit in America in "Girl's Dormitory." Also "Ladies in Love." Red-gold hair, blue green eyes, freckles. Unmarried.



SINCLAIR, HUGH, born London, 1903, educated Charterhouse. Went to Royal Academy of Dramatic Art and made stage debut in 1922, in "Pygmalion." Spent that year and next with the Macdona Company, and played in all Shaw. In "Charlot's Revue," understudied Jack Buchanan. Went to America and quickly built a reputation for himself there. In England, 1933, was Elisabeth Bergner's leading man in her first English play, "Escape Me Never," and played it also on the screen. Films since include: "The Marriage of Corbal" and "Strangers on Honeymoon." Is married to Valerie Taylor, and has one child.



SKIPWORTH, ALISON, born London, July, 1875. Has been acting for 34 years in more than 100 plays and films. Trained as a singer. Claims to have played in 20 Broadway failures! First appearance on American stage was in "The Artist's Model" which Charles Frohman presented. Went into films in silent screen version of her stage success "The Swan." Returned to stage for six years, then back to films in "The Circle." Notable films: "If I Had a Million," "Song of Songs," "Alice in Wonderland," "Six of a Kind," "Thank Your Stars," "Devil is a Woman," "Dangerous," "Princess Comes Across."



SMITH, C. AUBREY, born in London, 1863. Educated Charterhouse and Cambridge. Noted cricketer, touring South Africa and Australia. Began provincial tours on stage in 1892 and made first London appearance in "Prisoner of Zenda," 1896. Screen debut was in 1915. Has a long succession of films to his credit including: "The Bachelor Father" (which he wrote and toured on stage), "Luxury Liner," "Morning Glory," "Bombshell," "Queen Christina," "House of Rothschild," "Caravan," "Gilded Lily," "Clive of India," "Bengal Lancer," "Little Lord Fauntleroy," "Garden of Allah."



SOTHERN, ANN, real name Harriette Lake, born Valley City, N. Dakota, Jan. 2nd, 1909, is of Danish-English descent. Toured with her mother, concert singer and teacher. Ann, herself, won several awards for music. Later spent 3 years at Washington University. Was given chorus work in musicals to do by M.G.M. Then Florenz Ziegfeld took her to New York. Scored heavily in "Of Thee I Sing" on Broadway and on tour. Columbia signed her for "Let's Fall in Love" and she has also played in "Kid Millions," "Eight Bells," "Hooray for Love," etc. Married Roger Pryor, 1936.



STANDING, SIR GUY, born London, Sept. 1873. Knighted for his services in the Navy during the war. Father of Kay Hammond, English stage and screen actress. Disregarding his father's advice, became an actor and started earning his living at age of 15. Starved, became a sailor, served on a collier, did some acting; was actor and sailor simultaneously. Injured during the war, joined Lord Northcliffe's War mission in America. While taking a holiday there was persuaded to return to stage and became Ethel Barrymore's leading man. Thence to films; which include "Bengal Lancer," "Gentlemen of the Navy," "Palm Springs Affair."



STEN, ANNA, blonde Russian actress, was born at Kiev. Her father ran a ballet school but was killed in 1922 when Anna was twelve. She had to help support the family. Studied meanwhile for the stage but had to give it up and work in a restaurant. Eventually won admission to Film Academy at age of 15. Scored big success in Russian film of "Yellow Ticket." Starred with Jannings in "The Tempest" and with Werner Krauss in "Brothers Karamazov," before going to Hollywood as Goldwyn star. Made "Lady of the Boulevards," "Wedding Night," "We Live Again." Came to England and made "A Woman Alone," 1936.



**STEWART, JAMES**, was born Pennsylvania, 1911. Educated Princetown University. Learned acting with repertory companies, met Henry Fonda, who was doing the same, and the pair became close friends.

Made New York debut in "Good-bye Again" and was stage manager for Jane Cowl's production of "Camille," in Boston. After several more Broadway hits, was signed for films by M.G.M. in 1935, and appeared in "The Murder Man."

Began rise to prominence in 1936, through work in "Rose Marie," "Wife v. Secretary," "Small Town Girl," "Next Time We Live," "Gorgeous Hussy," "Born to Dance."

Six feet 2½ ins. tall, brown hair, grey eyes.



**STONE, LEWIS**, born Worcester, Mass 1879, got his first stage chance in 1901 and made his first film 1915. Has made more than 50 since, including seven with Garbo.

Served in two wars—Spanish-American and Great War, in which he was a Major.

Has two daughters—Barbara, aged 16, and elder daughter Virginia, on Broadway stage. Married to Hazel Wolf (1931), his third wife.

Notable films include: "The Big House," "Secret Six," "Lullaby," "Grand Hotel," "Small Town Girl," "The Unguarded Hour."



**SULLAVAN, MARGARET**, was born Norfolk, Virginia, May, 1911. Was educated at six schools.

Spent several years in repertory and touring companies throughout U.S.

Acquired reputation on stage in "Chrysalis," "Dinner at Eight," etc., and in 1933 became a film star in her first picture, "Only Yesterday."

Has also made "Little Man, What Now?" "The Good Fairy," "So Red the Rose," "Next Time We Live," "The Moon's Our Home."

Married (1) Henry Fonda (dissolved); (2) William Wyler, director; (3) Leland Heyward, film agent.



**SWARTHOUT, GLADYS**, was born at Deep Water, Missouri, on Christmas Day, and began singing lessons at 12. Gave a recital at 13.

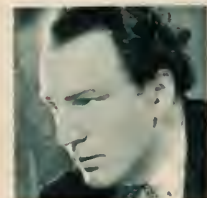
Studied at Chicago and sang in many churches and at charity concerts.

Joined Chicago Civic Opera knowing only one role, and learned 21 in summer of 1924, giving 50 performances.

For six years has sung with Metropolitan Opera, given concerts, and done radio work.

Signed film contract in 1935, and has made "Rose of the Rancho," "Give Us This Night," "Champagne Waltz."

Married Frank Chapman, operatic baritone.



**TAUBER, RICHARD**, was born in Linz, Austria, May 16th, 1891. Began as composer and at 18 was conducting an orchestra.

Was intended to be a conductor and sent to Freiburg University to study composition and history of music. But he studied singing instead and astonished his father by returning 3 months later, with a superb voice.

Made his debut about 12 years ago and came to London, 1931, to star in "Land of Smiles."

British films: "Blossom Time," "Heart's Delight," "Land Without Music," "Pagliacci."

Married to Diana Napier, actress.



**TAYLOR, ROBERT**, real name Spangler Arlington Brugh, born Beatrice, Nebraska, 1911. Won prizes as schoolboy orator and sang in trio on radio. Decided to be doctor like his father and went to a college about 30 miles from Hollywood. Took part in students production of "Journey's End," was seen by M.G.M. scout, and went into studio's dramatic school.

Was "broken in" with series of small parts, including "Times Square Lady," then given lead in "Broadway Melody of 1936."

Since then has made most sensational rise in popularity since Valentino. Films include: "Magnificent Obsession," "Small Town Girl," "His Brother's Wife," "Gorgeous Hussy," "Camille." Unmarried, six feet tall, blue eyes.



**TEMPLE, SHIRLEY**, born Santa Monica, California, April 23, 1929, to Mr. & Mrs. George F. Temple, local bank manager and his wife.

Was returned last year as the star whose films showed most consistent box-office returns—about £500,000 each. Was discovered by Winfield Sheehan, then Fox chief, in "Stand Up and Sing," and made a star at once.

Films include: "Little Miss Marker," "Curly Top," "Littlest Rebel," "Captain January," "Poor Little Rich Girl," "Dimples," "Stowaway," "Wee Willie Winkie." See "The Real Shirley Temple," Page 14.



**TONE, FRANCHOT**, was born in Niagara Falls, Feb. 27th, 1906. Went to Cornell University, where he graduated and then went on the stage.

Soon became one of Broadway's leading young actors.

Was approached by M.G.M. while playing in "Success Story" and went to Hollywood on contract in 1933. First film: "To-Day We Live" with Joan Crawford.

Films include: "Blonde Bombshell," "Dancing Lady," "Sadie McKee," "Reckless," "Bengal Lancer," "Mutiny on the Bounty," "Dangerous," "The Gorgeous Hussy" and "Love on the Run." Married Joan Crawford 1935. Brown hair, brown eyes, six feet tall.



**TRACY, SPENCER**, M.G.M. star, was born Milwaukee, 1900, and is married to Louise Treadwell. Has one son. Went from university to American College of Dramatic Art, and then to stage in serious plays, "Bread," "Nigger Rich," etc.

Came to Hollywood's notice in same play as Clark Gable—"The Last Mile." Screen debut 1930 and since has proved himself one of the greatest actors with films like, "20,000 years in Sing Sing," "The Power and the Glory." Recently made hits in "Whipsaw," "San Francisco," "Fury," "Libelled Lady," "Captains Courageous."

Hobby—polo, in which he is one of America's stars.

Most popular man in Hollywood.



**VEIDT, CONRAD**, was born in Berlin, Jan. 1893, and was a stage pupil of Max Reinhardt.

Startled critics and public by his work in "Cabinet of Dr. Caligari," "Waxworks," "Student of Prague," etc., and in particular by his wonderful performance in "Rasputin."

Went to Hollywood on 3-years' contract and made "Man Who Laughs," "Last Performance," etc. Returned to Ufa, starred in "Congress Dances" as Count Metternich.

Has since settled in England and starred in "Jew Suss," "Passing of the Third Floor Back," "King of the Damned," "Dark Journey," "Under the Red Robe."



**WALLS, TOM**, was born in Kingsthorpe, Northants., 1882. Was railway engineer, policeman and pierrot before making legitimate stage debut in 1905.

In 1922 produced "Tons of Money" and then had long run of fortune making farces at Aldwych Theatre with Ralph Lynn.

Started in films in 1929 with one of these, "Rookery Nook," and it was such a success that they screened several more.

Had a riding accident in 1931 which kept him off the screen a year. Films since include: "Turkey Time," "Dirty Work," "Stormy Weather," "Pot Luck," "Dishonour Bright." Married to Hilda Edwards, has grown-up son.



**WEST, MAE**, born Brooklyn, Aug. 1893, daughter of a prize fighter.

Made her professional debut at age of 5, and after some time in variety appeared on Broadway in "Folies Bergere." Wrote and starred in her own plays—"Sex" and "Wicked Age," and created a sensation in them.

Greatest success was "Diamond Lil," after which went into films with "Night After Night," for Paramount (1932). Others: "She Done Him Wrong," "I'm No Angel," "Belle of the Nineties," "Goin' To Town," "Klondyke Annie," "Go West, Young Man."

Usually writes her own stories and dialogue—in bed.

**WILLIAM, WARREN**, real name Warren William Krech, was born in Atkin, Minnesota, of German and British parentage.

Went to New York Academy of Dramatic Art. First play was "Mrs. Jimmie Thompson." Soon became one of Broadway's most popular leading men.

Starred in a serial with Pearl White.

Pictures include: "Under Eighteen," "Skyscraper Souls," "The Match King," "Employees' Entrance," "Gold Diggers of 1933," "Lady For a Day," "Imitation of Life," "Living on Velvet," "Case of the Curious Bride," "Don't Bet on Blondes," "The Widow From Monte Carlo," "Go West, Young Man."



**YOUNG, LORETTA**, real name Gretchen Young, born Salt Lake City, Jan. 6, 1913. Educated in Californian convent with sisters Sally (Blane), and Polly Ann, but had previously made screen debut, aged 4. Obtained first "grown up" part (aged 15), when director rang up for sister Polly, and Gretchen answered phone. Has been working steadily (apart from illnesses), since 1929, when she and sister Sally were simultaneously elected Wampas Baby Stars.

Notable films: "Zoo in Budapest," "Man's Castle," "Clive of India," "Secret Interlude," "Ladies in Love," "Ramona," Marriage to Grant Withers, actor, was dissolved.

Is five feet three inches tall, with light brown hair and blue eyes



**YOUNG, ROBERT**, was born in Chicago, Feb. 22nd, 1907, began as a bank clerk, and went into a stockbroker's office.

Played in amateur shows. His father, a builder, moved to California and Robert joined the Pasadena Community Players. Later was given a role in Helen Hayes' first film for M.G.M., "The Lullaby."

His good work in this picture brought him a contract and has since been featured in many films, including "Wet Parade," "Strange Interval," "Men Must Fight," "The Bride Comes Home," and "The Bride Walks Out." Came to England for Gaumont-British last year, and played in "It's Love Again" and "Secret Agent." Married to his schooldays' sweetheart.



**YOUNG, ROLAND**, is a Londoner, born November, 1887, and was 19 years on American and English stage. Made his debut in London in 1911.

Appeared in Goldwyn's "Moriarty" with Carol Dempster and Reginald Denny in 1922, and has made numerous American films and several British since.

These include "The Guardsman," "His Double Life," "Lovers Courageous," "This is the Night," "One Hour With You," "New Moon," "Annabelle's Affairs," "Wedding Rehearsal," "Ruggles of Red Gap," "Man Who Could Work Miracles," "One Rainy Afternoon," "King Solomon's Mines." Is married to Marjorie Kummer.





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